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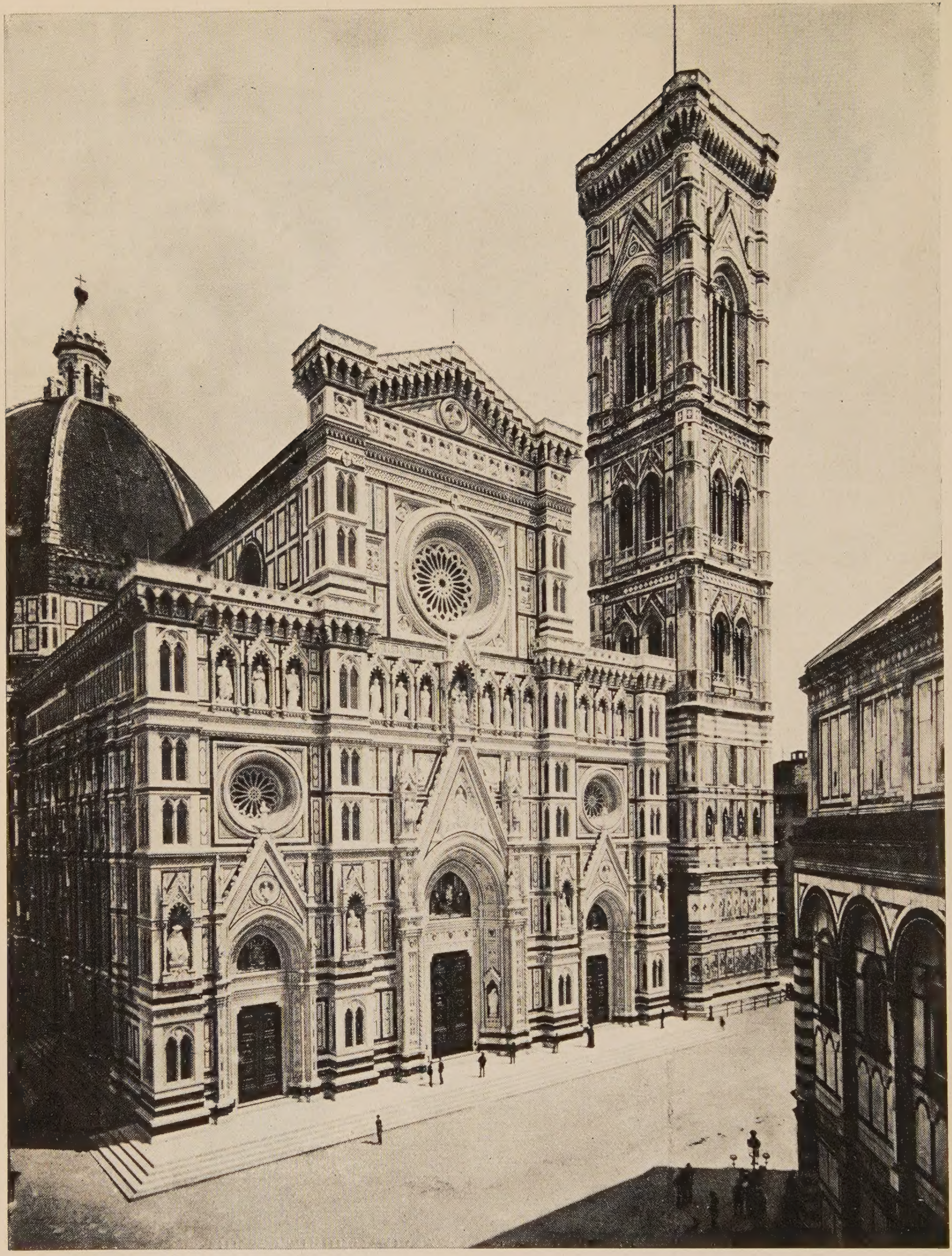
FLORENCE

THE CITY OF FLOWERS.

Weather-vane on the Bargello tower.



THE CATHEDRAL OF SANTA MARIA DEL FIORE AND THE CAMPANILE.

The Cathedral *begun* A. D. 1296 *by* ARNOLFO DI CAMBIO. The Campanile *begun* A. D. 1334 *by* GIOTTO. The Dome *erected by* BRUNELLESCHI A. D. 1420-34. The Façade *designed by* DE FABRIS, *completed in* 1887

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FLORENCE

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PRINTED AT THE BARBÈRA PRESS
ALFANI & VENTURI PROP.
FLORENCE, ITALY.
28-626-29.

THE "LILY" OF FLORENCE. Part of the frieze in the *Sala dei Gigli* (pag. 202).

CONTENTS.

Bibliography . . . . *Page* 6
Chronological Survey of Florentine History 7
INTRODUCTORY 9
BRIDGES 11
PIAZZA DELLA SIGNORIA 12
PALAZZO VECCHIO 13-16
LOGGIA DEI LANZI 14

THE CATHEDRAL GROUP:

The Baptistery. 20
Santa Maria del Fiore 25
Museo dell'Opera di S. M. del Fiore 28
Giotto's Campanile 31

THE CHURCHES:

Church of Santa Croce 34
Church of Santa Maria Novella . 39
Church of Or San Michele . . . 46
Church of San Lorenzo 49
Church of Ognissanti 55
Church of Santo Spirito 55
Church of Santa Maria del Carmine. 56
Church of the SS. Annunziata . . 58
Church of Santa Trinita 60
Badia (Abbey). 61
Spedale degli Innocenti 62

CAMPANILE or Bell-tower of "La Badia."

THE MONASTERIES:

S. M. Maddalena de' Pazzi. *Page* 63
Chiostro dello Scalzo 63
Monastery of San Marco. . . . 64
Monastery of Sant'Apollonia . . 69
Convent of San Salvi 69

MUSEUMS AND GALLERIES:

Archeological Museum 70
Uffizi Gallery. 71
Pitti Gallery 92
Academy of Fine Arts 105
Bargello, National Museum. . . 107
PALACES 120

MINOR MUSEUMS:

Corsini Gallery 124
Museo Buonarroti 124
Museo Stibbert 124

THE ENVIRONS:

Fiesole 126
San Miniato al Monte. 127
La Certosa di Val d'Ema . . . 128
Careggi. 128
Poggio a Caiano 128
Genealogy of the Medici 130
Index 133

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St. Francis meeting St. Dominic.
By Andrea della Robbia (*Piazza S. Maria Novella*).

Marble relief of Dancing Children. *From* Donatello's Cantoria (p. 28).

FLORENCE

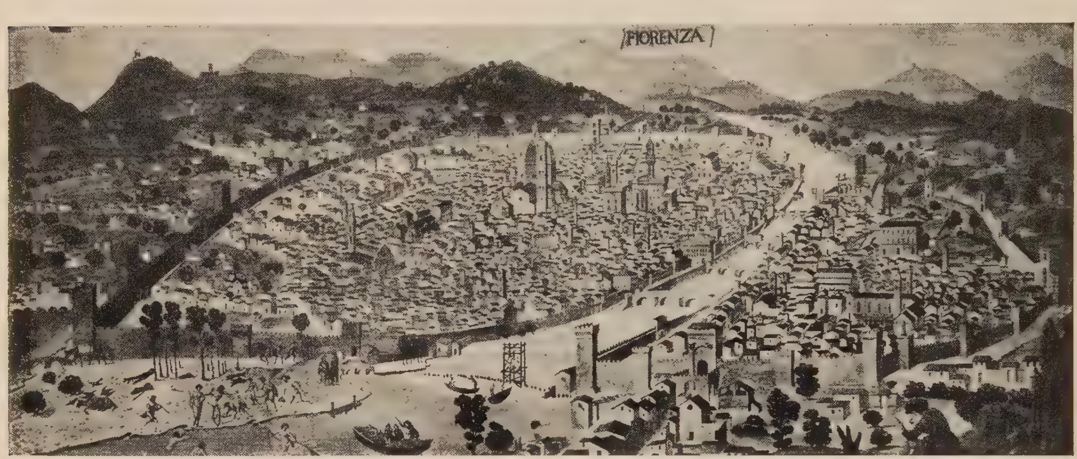
SOME DATES IN FLORENTINE HISTORY.

The discovery of tombs proves that the site of modern Florence was occupied by a pre-Etruscan race, about 1000 B. C. — Etruscan Florence founded by settlers from Fiesole, about 200 B. C. — Destroyed by Sulla 82 B. C. — Re-established as a Roman colony "Florentia" 59 B. C. — Though devastated during the war of the Goths, in the 9th and 10th centuries, however, it began slowly to expand, and by the end of the 12th century Florence was the influential head of the *Tuscian League* directed against the German empire.

FROM THE MIDDLE AGES TO MODERN TIMES.

1207. The first Podestà—supreme magistrate—elected.
1210. The Order of Mendicant Friars, the *Franciscans*, founded.
1215. The Order of Preaching Friars, the *Dominicans*, founded.
1215. Tragedy at the Buondelmonte-Amidei marriage originates Guelph and Ghibelline factions at Florence. Feudal strifes. Florence divided between two hostile camps. Wars with Pisa and Siena.
1240. Institution of the *Misericordia*, « Brothers of Mercy ».
1250. Popular government established. Pistoia, Volterra, S. Gimignano under the authority of the Florentine.
1251. First Captain of the People elected.
1251. The *Umiliati*, « Humble Brothers », settle in Florence.
1252. The Great Gold Florin coined.
1255. The *Palazzo del Podestà*—Bargello—commenced.
1260. Battle of Montaperti. Victory of the Ghibellines.
1265. Dante, the Great Poet, is born at Florence.
1266. The Guelphs regain power. A new government formed.
1266. The Trade Guilds or *Arti* are founded.
1267. The Ghibellines reinstated at Florence. But expelled the same year and their property confiscated. Establishment of the *Parte Guelfa*. Appointment of Charles of Anjou as lord of Florence (till 1277).
1278. The Church of S. Maria Novella commenced.
1282. The Guilds form a government of *Priori* or presidents of Trade Guilds chosen annually.
1284. Florence prosperous. Third circuit of walls commenced.
1289. Battle of Campaldino. Abolition of serfdom.
1294. The Franciscan Church of Santa Croce begun.
1295. By a series of strict regulations called « Ordinances of Justice », the nobles are excluded from power.
1296. The Cathedral of S. Maria del Fiore commenced.
1298. The *Palazzo Vecchio* commenced by Arnolfo.
1300. Strife of the Bianchi and Neri, the opposing factions.
1300. Revival of Arts and Literature.
1302. Dante is banished and his property confiscated.
1304. Francesco Petrarch, celebrated lyric poet, is born.
1305. Clement V. leaves Rome for Avignon, which becames the official seat of the Holy See (until 1377).
1307. *Piazza della Signoria* laid out and paved.
1313. King Robert of Naples appointed lord of Florence.
1313. Giovanni Boccaccio, famous *raconteur*, is born.
1321. Death of Dante at Ravenna.
1325. Charles, Duke of Calabria appointed lord of Florence.
1336. The present *Ponte Vecchio* built by Taddeo Gaddi.
1337 The Loggia of Or San Michele transformed into a church.
1342. Overthrow of the Constitution. The Duke of Athens appointed Conservator of Peace and lord of Florence in perpetuity. Expelled 1343.
1343. An oligarchy of rich mercantile families is in power.
1348. The great plague—« Black Death »—ravages the country.
1376. The *Loggia de' Lanzi* is commenced.
1377. The Medici family rise to power.
1378. Rebellion of the poorer classes (*Tumulto de' Ciompi* or Wool-Carders). Three years' anarchy follows.
1381. Rule of the aristocratic party, headed by the Albizi. Florence strong and prosperous.
1390. War between Florence and Milan.
1392. War between Florence and Pisa (Pisa captured 1405).
1406. Competition for the Baptistery gates.
1414. The Council of Constance. Pope John XXIII. deposed.
1420. Bishopric of Florence raised to an archbishopric.
1420. Brunelleschi appointed architect of the cathedral's dome.

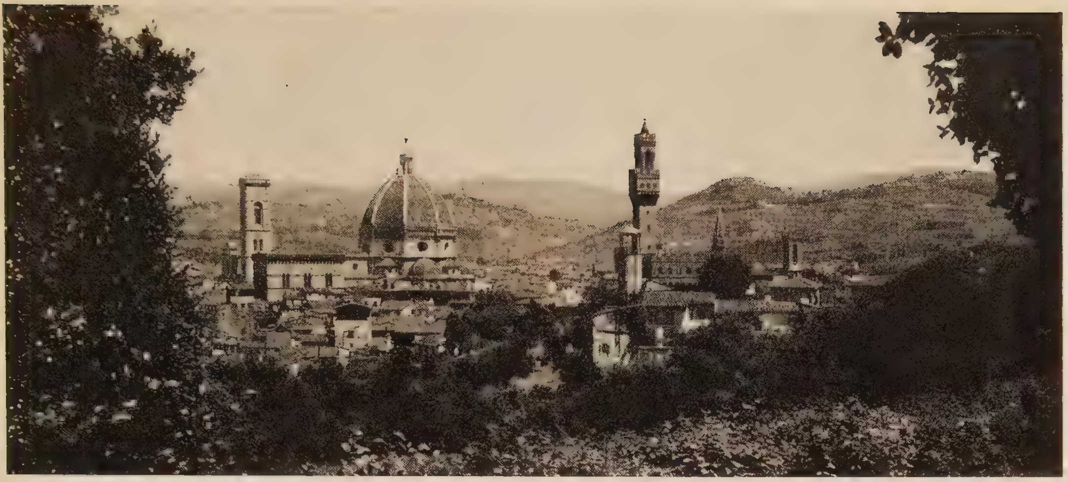
1421. The *Spedale degli Innocenti* founded.
1422. Giovanni de' Medici (founder of the Medici dynasty) appointed Gonfaloniere. Died 1429.
1423. Brunelleschi begins the Church of San Lorenzo.
1429. Cosimo de' Medici (the Elder) takes the government.
1430. Jews allowed to settle in the Ghetto (now destroyed).
1433. Cosimo is declared a rebel to the State. He is imprisoned, and exiled with his friends.
1434. Cosimo recalled from exile; resumes government.
1436. Consecration of the Cathedral by Pope Eugenius IV.
1437. Building of the Monastery of San Marco is commenced.
1439. Council of the Church held at Florence.
1440. Luca Pitti commences his palace.
1464. Death of Cosimo de' Medici. A decree is passed surnaming him « Pater Patriae ».
1464-69. Piero, son of Cosimo, succeeds to the government.
1469. Lorenzo, surnamed « Il Magnifico » in power.
1502. New factions in Florence. Corruption of the Florentine courts of Justice. Piero Soderini elected Gonfaloniere.
1509. Florentine militia established by Machiavelli.
1512. The Medici brothers are recalled from exile. Giuliano is reinstated by Spanish troops but soon resigns.
1512-19. Lorenzo, Piero's son and father of Catherine, reigns.
1519-23. Giulio de' Medici (who became Pope Clement VII.) the virtual ruler of Florence.
1524. Arrival in Florence of Ippolito and Alessandro de' Medici.
1527. The Medici are once more expelled by a revolution lead by the Strozzi. Florence a prey to disorders.
1527. The Sack of Rome by the imperial troops.
1528. Proclamation of Jesus Christ as King of Florence.
1529. Siege of Florence. Michelangelo fortifies the city.
1530. Church plate and ladies' ornaments melted for coin.
1530. Desperate conditions of the city. Scarcity of food. Cats and rats sold at five shillings a piece.



General View of Florence in the year 1450. *From a fresco of the fifteenth century in the Palazzo Vecchio.*

In the middle of the 15th century Florence was one formidable garrison. Walls embracing the circumference of five miles, commanded by sixteen towers with as many gates, frowned defiance on her enemies.

1471. Bernardo Cennini's printing press first in operation.
1478. Conspiracy of the Pazzi. Lorenzo's brother Giuliano is murdered in the Cathedral.
1482. Arrival of Girolamo Savonarola in Florence.
1490. Ghirlandaio decorates the choir of S. Maria Novella.
1492. Savonarola begins his sermons on morality.
1492. Death of Lorenzo. He is succeed by his son Piero.
1492. Christopher Columbus discovers America.
1494. Invasion of Italy by Charles VIII. of France.
1494. Piero is defeated by Charles VIII. and expelled with his brothers Giovanni and Giuliano. Florence becomes a Republic till 1512.
1497. The « Burning of the Vanities ». Excommunication of Savonarola. Decline of his popularity.
1498. Pulpit warfare between Dominicans and Franciscans.
1498. Savonarola burnt as a heretic.
1499. Amerigo Vespucci makes discoveries in America.
1530. Treachery of the general of the Florentine forces.
1530. The city is taken by the troops of Charles V. Alessandro de' Medici is made hereditary duke.
1537. Murder of Duke Alessandro.
1537-64. Cosimo I. son of Giovanni delle Bande Nere, founds the junior branch of the Medici obtaining the title of Grand Duke (ended 1737 when, with Gian Gastone, the House of Medici becomes extinct).
1737-1801. Florence and Tuscany under Austrian rule. Duke Francis Stephen of Lorraine 1737-65; Grand Duke Leopoldo 1765-90; Ferdinand III. 1790-1801.
1801. Tuscany becomes a Republic, then Kingdom of Etruria.
1807. Tuscany is incorporated with France.
1814-24. Grand Duke Ferdinand III., is reinstated.
1824-59. Grand Duke Leopold II. son of Ferdinand III.
1860. Tuscany is united to the Kingdom of Italy.
1865. Florence is the capital of Italy (until 1871).



View of Florence and the Hill of Fiesole as seen from the Viale dei Colli.

FLORENCE

> " Of all the fairest cities of the earth,
> " None is so fair as Florence. 'Tis a gem
> " Of purest ray; what a light broke forth
> " When it emerged from darkness ! "
>
> — Rogers.

View from San Miniato.

Florence is one of the world's handsomest cities and well deserves the touching epithet of " La Bella. " Its situation in the plain on both sides of the Arno, surrounded by hills whose slopes are adorned by nature and art, is one of exquisite beauty.

Of the ancient history of Florence little is known ; originally a mere suburb of the Etruscan hill-town of Fiesole, in Roman times, thanks to its position on the great route from Rome to Northern Italy and Germany, which commanded the passage of the Arno (at the Ponte Vecchio), Florence grew rapidly. But its transformation from a comparatively small town, its prosperity and extraordinary political and artistic importance began in the 13th century during the lifetime of Dante.

Thenceforth, under the able government of the guilds and of the patrician families, the most brilliant period in the history of Florence was inaugurated. From the 13th to the 16th century the city was covered with monuments, churches and palaces erected and decorated by the greatest artists of Italy.

Florence, the city of Dante, Petrarch, Boccaccio and Galileo, the cradle of the Renaissance, is called the *Athens of the West.* Athens, however, is utterly ruinous compared with the so much younger Florence, where the development of art is still clearly to be seen. Here, everything — or nearly everything—remains unspoiled and unaltered, each work in the place it was originally destined for, and still instinct with the spirit of the ancient founders.

As we wander through her streets, the glorious past is vividly brought before our minds. The fortress-like appearance of the Palazzo Vecchio, the Bargello and other old palaces recall the frequent popular risings and the bitter fightings which these edifices have witnessed ; the noble Loggia dei Lanzi, reminds us of Orcagna ; the mighty dome of the Cathedral, bears record of

Photo Alinari, Anderson, Brogi.

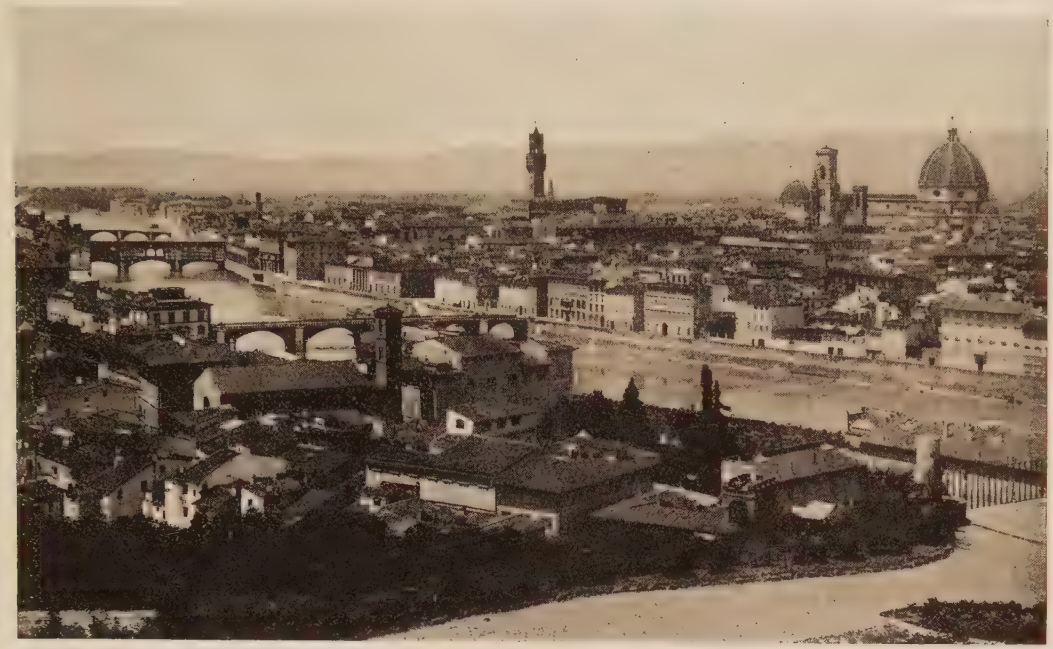
The River Arno and the Ponte Santa Trinita. *Built by* Ammannati. a. d. 1570.

Brunelleschi; its impressive nave, re-echoes with the impassioned eloquence of Savonarola; its graceful Campanile, brings to our minds Giotto; the bronze doors of the Baptistery recall Ghiberti. We are shown the house where Dante lived, the spot where he sat and watched the building of the great Duomo; the square where Savonarola offered up his life in flame,—a martyr to political hatred and religious fanaticism; we pass the shops where Donatello, Verrocchio and Ghirlandaio worked; the house where Benvenuto Cellini cast his bronze Perseus. We stand before doorways made beautiful by the art of Della Robbia; we pace cloisters decorated by Fra Angelico and Andrea del Sarto; we see Michelangelo's masterpieces in sculpture, Raphael's most famous works in painting; we gaze at the old frescoes and the faces and costumes of the men and women of the fifteenth century are vividly brought before our eyes. We turn to another walk, and, in the presence of the magnificent tombs in San Lorenzo, are led to think of the Medici, the great family, who for over three hundred years ruled this illustrious city; whose care for the advancement of art and science produced such wide effects, and who preserved to the world many of the treasures of art which the fair city now possesses. What memories and what a series of names for any country to be proud of!

Hence, as Yriarte has well said: "We must dearly love Florence, for she is the mother of all those who live by thought; we must study her without ceasing, for she offers us an inexhaustible source of instruction."

Michelangelo's Statue of David (*Bronze copy*).
Piazzale Michelangelo.

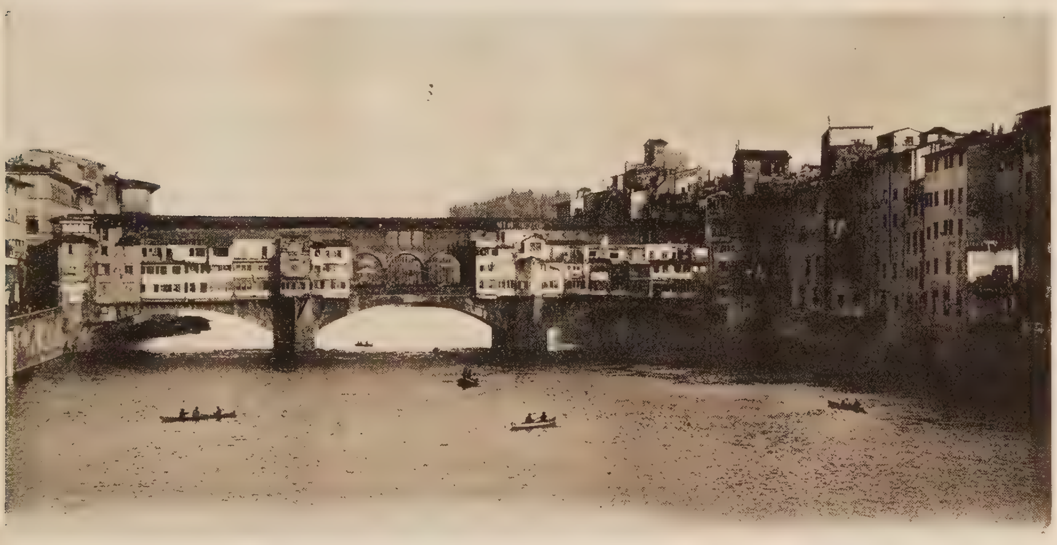
Photo Alinari, Anderson, Brogi.



View of the City from the Piazzale Michelangelo (S. Miniato).

The beauty of Florence has been celebrated by many writers in prose and verse; and the visitor who views it from the Piazzale Michelangelo, will not dispute their praises. How glorious, how pleasant it is to stand there and look at the city spread at our feet! Yonder, the mighty dome of the cathedral rises in all its majesty; to the left, is Giotto's incomparable campanile; close to it, is seen the tower of the Badia and that of the Bargello; far away, the cupola of San Lorenzo. Farther on the left, is the slender tower of the Palazzo Vecchio; nearer to us, is the big church of Santa Croce; to the north-east, on the hill is Fiesole; further still are the Apennines.

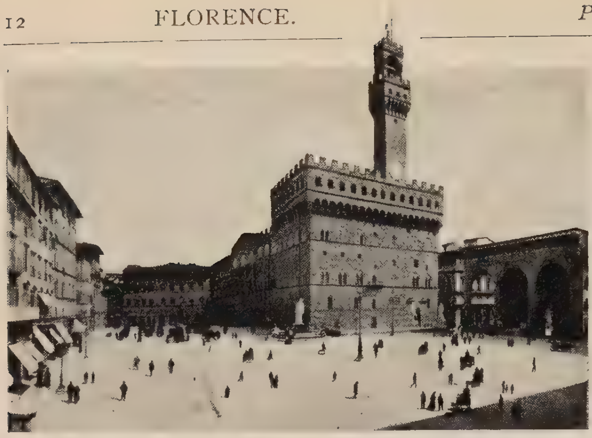
Three-fourths of the town lies on the right bank of the Arno, the remaining fourth, with the Pitti Palace, lies on the left. Six bridges, two of them modern iron ones, cross the river, the finest, Santa Trinita, is given on the opposite page.



View of the River Arno and the Ponte Vecchio, *built by* Taddeo Gaddi. *14th century.*

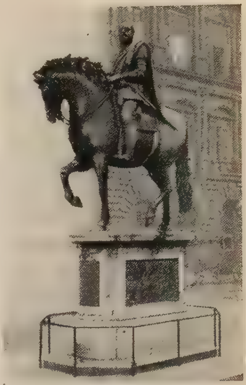
This is the oldest bridge in Florence, which carries across the river a large part of the city traffic; and this is not inconsiderable, for Florence has now a population of nearly two hundred and fifty thousand inhabitants. The bridge is flanked with goldsmiths' shops and houses, above which runs a corridor connecting the Uffizi and Pitti Galleries.

Photo Alinari, Anderson, Brogi.



THE HISTORIC PIAZZA DELLA SIGNORIA.

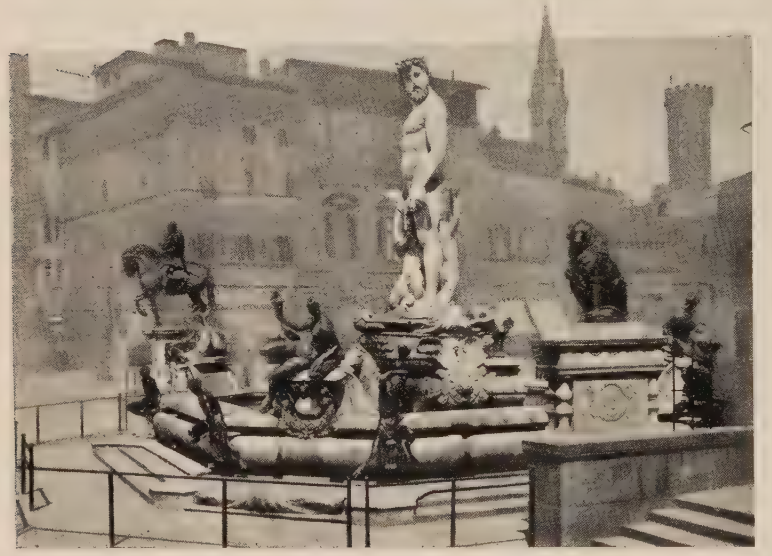
THE PIAZZA DELLA SIGNORIA was once the Forum of the Florentine republic, the centre of its political and social life. Every great event in the history of Florence has taken place in this piazza; every name of distinction among her citizens is connected with the monuments that stand here, one may read the course of Florentine art by studying its architecture and sculpture.



GRAND-DUKE COSIMO I.
Bronze by GIAMBOLOGNA.

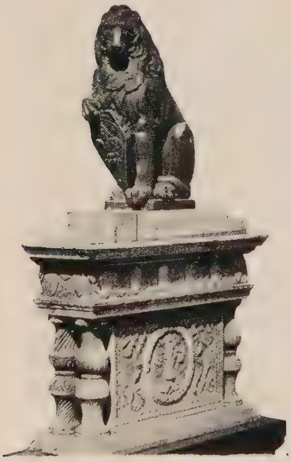
The historic square is dominated by buildings so bold and grandiose in conception as to recall the ancient Roman architecture. On the right is the Loggia dei Lanzi, where, in the presence of the people, the solemn acts of public life were performed; in front is the formidable rectangle of the Palazzo Vecchio.

Many tragical and cruel reminiscences are connected with this Piazza, and with the old Palace that stands here. First came the fierce struggle between the Guelphs and the Ghibellines, which lasted for centuries; then, at intervals, wild outbreaks of the old Florentine passion and vindictiveness; the tragedy of the Pazzi conspiracy; the execution of Savonarola.

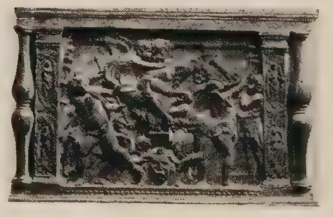


FOUNTAIN OF NEPTUNE. *By* BART. AMMANNATI. A. D. 1575.

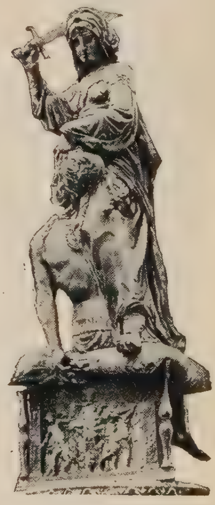
The eastern side of the Piazza della Signoria is occupied by the *Mercanzia* (the old Chamber of Commerce), erected in 1559; and the *Palazzo della Condotta,* the former residence of the officials entrusted with the payment of condottieri (p. 74). In the 15th and 16th centuries, the square was also used for public festivals, tournaments and even bull fights; and at this time it was adorned with numerous statues and monuments thus forming a veritable open-air museum. At the corner of the palace is the great fountain of Neptune with bronze figures of tritons and naiads; in front of the palace on the left is Donatello's Marzocco (original in the Bargello), and his group of Judith and Holofernes, which was regarded as symbolical of liberty, and placed here as a warning to tyrants of the fate which awaited them. The words inscribed on the base are, '*Exemplum Salutis Publicæ Cives posuere* MCCCCXCV. '



DONATELLO'S MARZOCCO (copy).
Heraldic emblem of Florence.

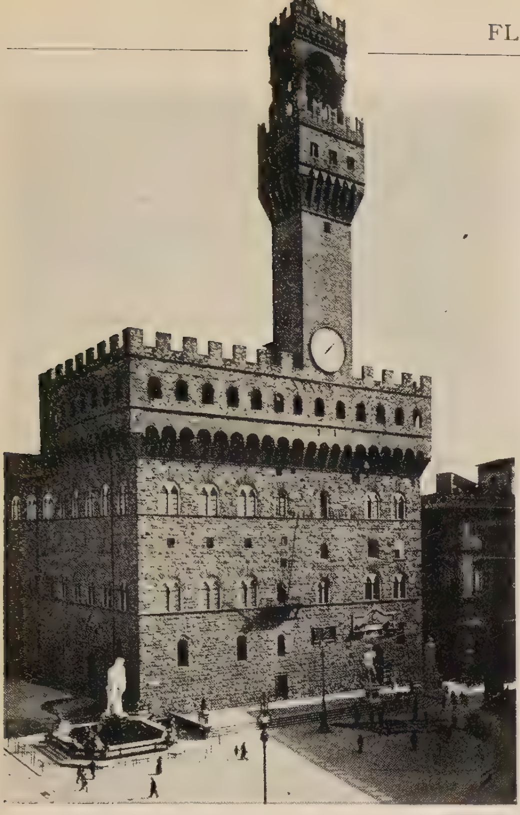


RELIEF ON THE BASE
of Donatello's " Judith. "



JUDITH AND HOLOFERNES.
Bronze by DONATELLO.

Photo ALINARI, ANDERSON, BROGI.



The Palazzo Vecchio, or della Signoria.
Begun in 1298 *by* Arnolfo di Cambio.

The Palazzo Vecchio was begun in the year 1298 and intended for the double purpose of a residence for the presiding magistrates, and a place of assembly for public deliberation. Its fortress-like appearance, is due to the fact that the edifice was reared in times full of danger, when the state was divided by factions, assailed by secret conspiracies, or treatened by popular tumult, and the imperious and warlike features of the building may be taken to represent the whole course of Florentine history.

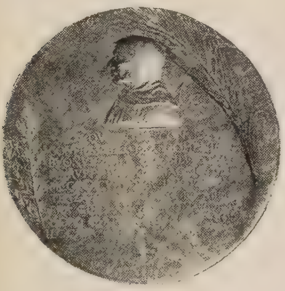
From the lofty tower (308 ft.) still peals forth the deeptoned voice of the ancient bell, which, according to the manner of its ringing either summoned the officials to their duties, or called the citizens unarmed to the consideration of public affairs; or, with arms in hand, brought them together for the defense of their city.

On the walls, between the small arches supporting the external gallery, we still see the painted arms of the Commonwealth. The lily, emblem of the city; the cross, emblem of the people; "Libertas" emblem of the Priors; the eagle trampling on a dragon, emblem of the Guelphs; two golden keys, emblem of the Church; the pills, emblem of the Medici. While the Monogram of Christ and the inscription 'Rex regum et Dominus dominantium' placed over its doorway in 1529, bears record to the election by the citizens of Christ for their King.

At the period of the erection of the palace the directors of the affairs of Florence were the members of a committee called *Signoria.* They were at first known as *Priori* (chief men or city fathers); later they received the title of *Signori,* or lords. The priori held office but two months, during which period they lived in the palace together; each had his own private quarters, but they ate at the same table, which was supplied at public expense. They were not allowed to leave the building on any pretext whatsoever, as they were supposed to be ready to transact the public business at any hour of the day or night.

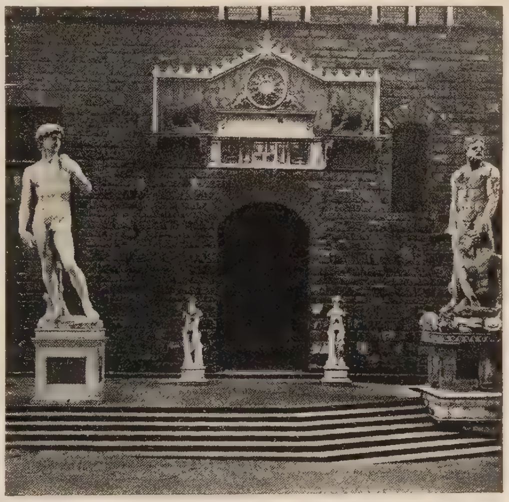
Hercules and Cacus.
By Bandinelli. a. d. 1546.

Hercules is in the act of slaying a fabulous robber who had made the mistake of stealing some of his cattle. It is the poorest group in the piazza: a caricature of its model.



Bronze plate marking the spot where Savonarola's body fell.

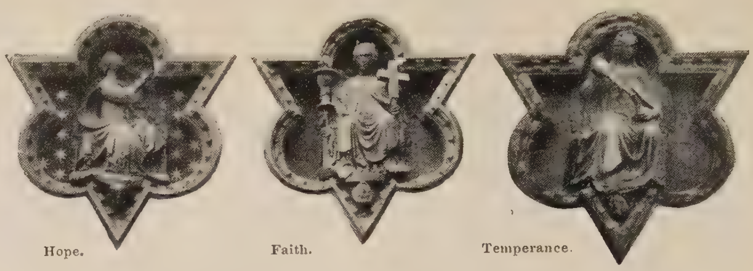
In the tower of the Palazzo Vecchio Savonarola was confined for six weeks before his execution in 1498. The year before his martyrdom, on the last day of Carnival the Friar had caused a huge pyramid to be erected on this Piazza. It consisted of the so-called « vanities, » — masquerading costumes and masks, false hair and rouge pots, musical instruments and diceboxes, books of Latin and Italian poets, priceless parchments and illuminated manuscripts, works of art and paintings, especially such as represented female beauty. When this pile was set alight, the Signoria appeared on the balcony and the air echoed with song the sound of trumpets, and the pealing of bells. On the following year another pile stood in the Piazza, and with it the body of Savonarola burnt to ashes. On the pavement, in front of the palace, a bronze medallion marks the spot where the Dominican Prior of San Marco and his two companions, were hanged and burned May 23rd 1498.



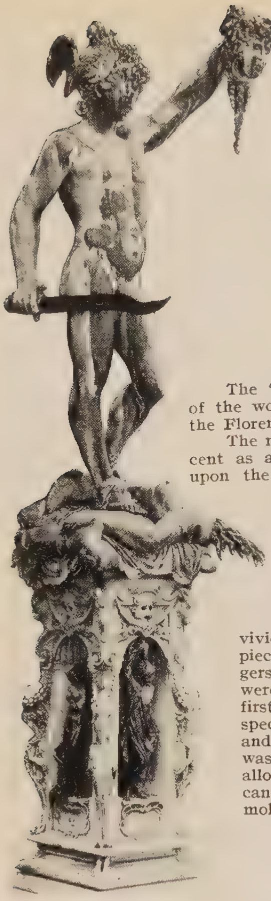
Main entrance to the Palazzo Vecchio. *On the left is a marble copy of Michelangelo's* « David. » (*See* p. 290).

Stupendous though the Palazzo Vecchio is, it would have been of vaster proportions but for the prohibition given to Arnolfo to make use of the site on which the houses of the Uberti—an exiled and hated Ghibelline family—had stood To avoid this "cursed ground," the palace stands for ever of an irregular shape. (Since 1871 it is used as the town-hall).

Photo Alinari, Anderson, Brogi.



Figures by **Giov. d'Ambrogio** and **Jacopo di Piero** (*Loggia dei Lanzi*).

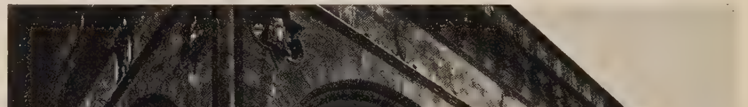


Perseus *with the head of Medusa.*
Bronze by **Cellini. a. d. 1553.**

The "Perseus" is one of the famous statues of the world, and the most celebrated work of the Florentine sculptor Benvenuto Cellini.

The noble figure of the hero stands magnificent as a type of calm strength, looking down upon the lifeless body of Medusa. The marble pedestal is adorned with marvellous richness, and contains bronze statuettes of Jupiter and Danaë, father and mother of Perseus, of Minerva and Mercury. On the parapet below is a poetical and picturesque relief of Perseus rescuing Andromeda.

Perseus delivering Andromeda.
Bronze relief by **B. Cellini,** *formerly on the pedestal of the* "Perseus," *and now in the Bargello.*



The Loggia dei Lanzi (*of the 'lancers'*).
At first known as Loggia de' Priori or della Signoria. Designed by **Orcagna.**
Erected **a. d.** 1376-83 *by* **Benci di Cione** *and* **Simone di Francesco Talenti.**

In his autobiography Cellini gives us a vivid account of the casting of this masterpiece and of the terrible anxieties and dangers through which he passed before his efforts were rewarded with complete success. He first describes how he devised and built a special kind of furnace, made the mould and set it beneath the smelting pot which was filled with chunks of copper bronze and alloy, and was connected with the mould by canals properly arranged for conducting the molten liquid, and the assistants placed at their posts; then, how, in the midst of the operation of fusing, overcome by fatigue and seized with the most terrible attack of fever he was obliged to betake himself to bed, and, while writhing upon his bed he was suddenly informed that the statue was irrevocably spoiled. With a scream, Benvenuto leaped from his bed, and dealing kicks and blows on all who offered consolation, rushed to the furnace and gave orders to feed the furnace with well-dried young oak-wood, and a block of tin added to the pot of metal. With the forced heat the furnace burst, but the metal was partly fused though not enough, more tin was wanting.... in he cast his pewter dishes and plates, about 200; and when the metal began to flow again and the mould was filling, he threw himself on his knees, praised God, returned to bed and soundly slept away his fever... When in 1554 the "Perseus" was uncovered in the Loggia dei Lanzi where it now stands, it was received with expressions of admiration by the artistic, literary and fashionable classes of Florence. The pillars of the loggia were bedecked with odes and sonnets written in its praise, and Cellini, ruffling with hand on hilt in silks and satins through the square was flattered by being pointed out, as the great artist who had made this wonderful statue, which he believed unsurpassed and unsurpassable. In the Bargello are two sketch-models of the statue, one in wax (p. 294) and one in bronze,—both show variations from the original, and are more graceful.

Thusnelda.
Ancient marble.

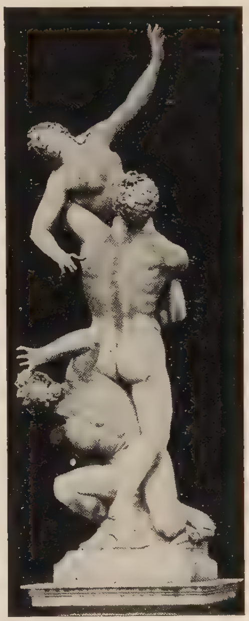
Menelaus *with the body of Patrocles.*
Ancient sculpture.

Hercules and Nessus.
Marble by **Giambologna.**

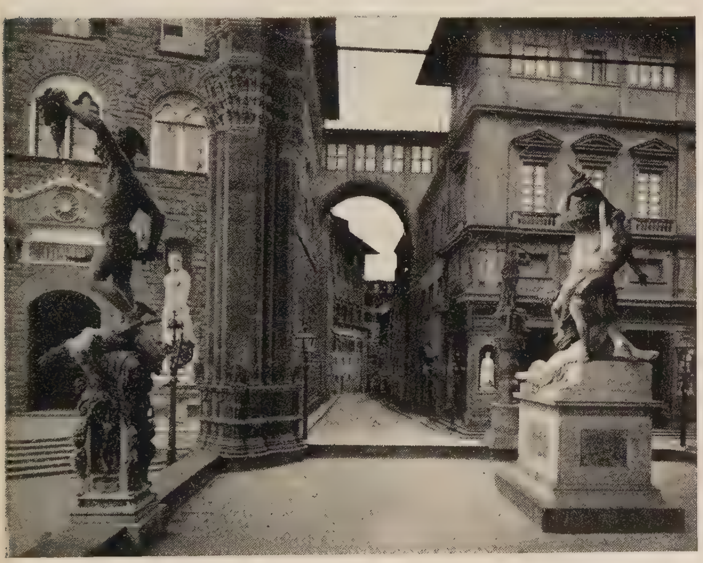
The Rape of Polyxena.
Marble by **Pio Fedi** (1866).

Ancient sculpture.
From the Villa Medici, Rome.

Giambologna's " Rape of the Sabines, " is considered the masterpiece of the artist, who modelled the group with no reference to subject. His composition was merely intended to be a skilful representation of a stalwart youth bearing away a struggling woman from a vanquished foe. The relief on the base representing the Rape of the Sabines was added by the sculptor as an interpretation to his newly found subject.



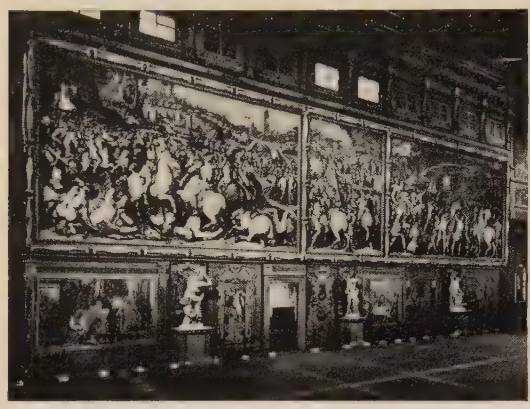
Rape of the Sabines.
Marble group
by **Giambologna. A. D.** 1583.



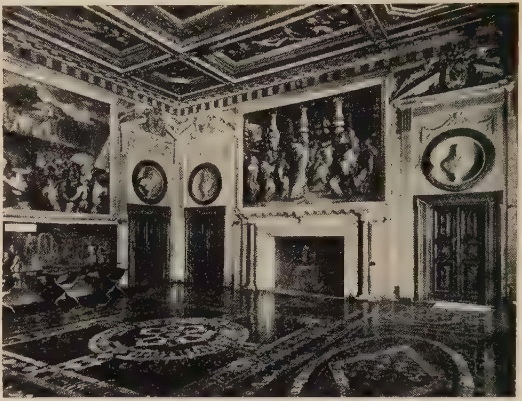
The Loggia dei Lanzi, built as a place of assemby for the discussion of political or commercial matters in rainy weather, or for public ceremonies, contains many wonderful groups of statuary, including some of the finest creations of antique and modern art, such as the *Rape of the Sabines, Hercules slaying the centaur Nessus*, both by **Giambologna**; *Menelaus with the body of Patrocles*, an antique brought from Rome; the bronze *Perseus* by **Cellini**; the *Rape of Polyxena*, a marble-group by **Pio Fedi** (1866); and five antique portrait-statues of vestals or priestesses.

The Rape of the Sabines.
Relief by **Giambologna**
on the base of the above group.

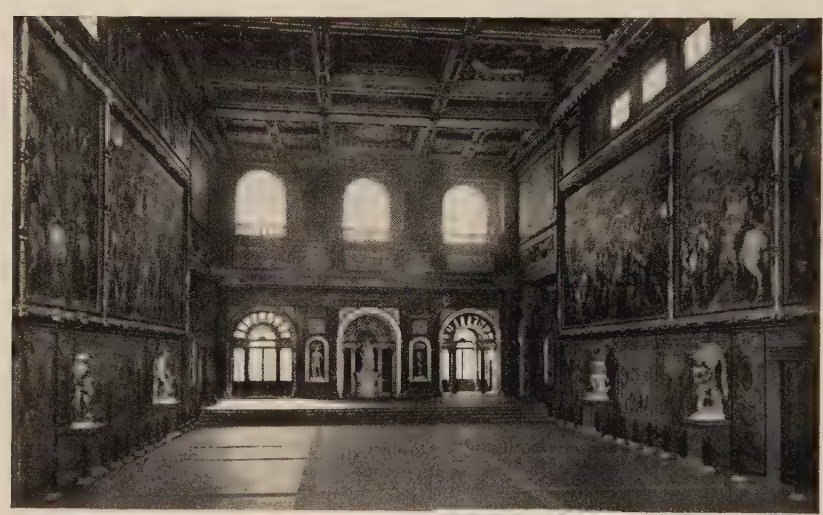
Photo **Alinari, Anderson, Brogi.**



ENTRANCE WALL OF THE GREAT HALL. *Frescoes by* VASARI.

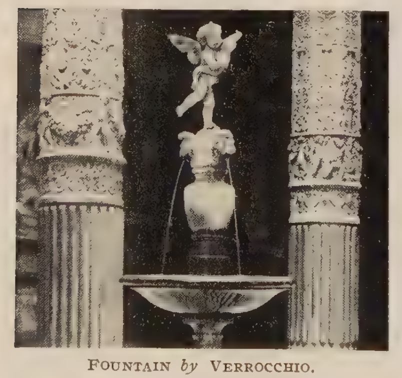


HALL OF LEO X. with paintings from the life of the pope.



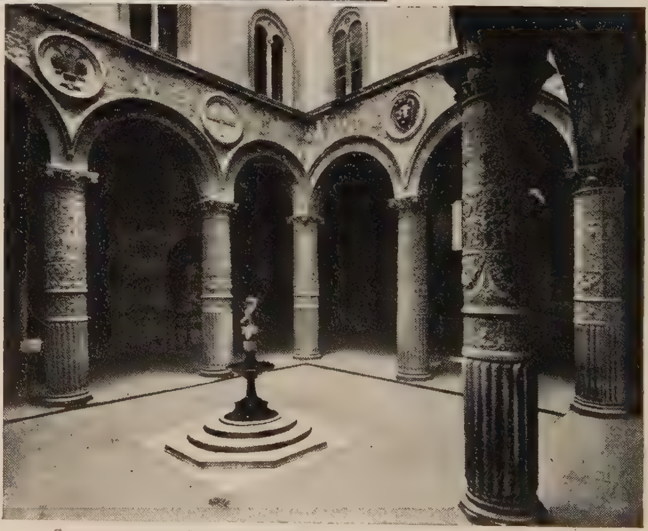
THE GREAT HALL or *Sala dei Cinquecento.*
Constructed by CRONACA. A. D. 1495.

The Great Hall or *Sala dei Cinquecento*, was built by the architect Cronaca in 1495 by the advice of Savonarola, to accommodate the popular Council, created on the expulsion of the Medici. The hall is 176 feet long 61 feet broad and 73 feet high. Here the grand-dukes received the homage of their subjects on their accession. In the year 1503 Leonardo da Vinci and Michelangelo prepared cartoons to decorate the hall with frescoes from Florentine history; but upon the return of the Medici in 1512, the cartoons were lost or destroyed. It is now adorned with frescoes by *Vasari* and his pupils, representing scenes from the wars against Siena and Pisa. Ranged along the walls are sculptures by Florentine artists, including a group by *Michelangelo*.



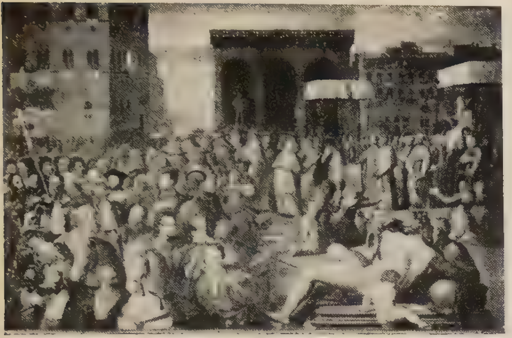
FOUNTAIN *by* VERROCCHIO.

The beautiful court of the Palazzo Vecchio was restored by Michelozzo in 1454. The elaborate stucco decorations of the pillars were added in 1565. Verrocchio's bronze statuette of the *Boy holding a Dolphin* on the fountain, is a gem of Florentine art.

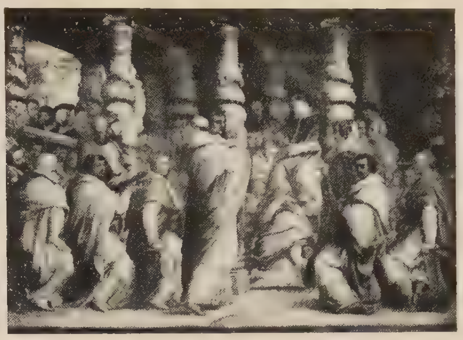


COURT OF THE PALAZZO VECCHIO. *By* MICHELOZZO. A. D. 1454.

Photo ALINARI, ANDERSON, BROGI.



ENTRY INTO FLORENCE OF POPE LEO X.

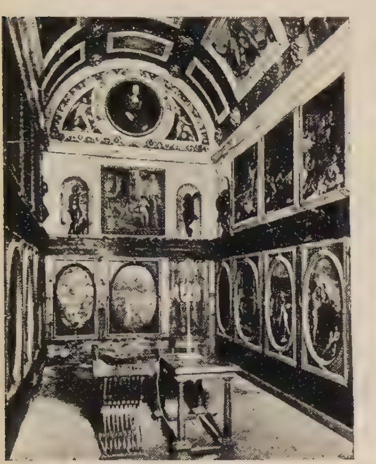


POPE LEO X. appoints 31 Cardinals.

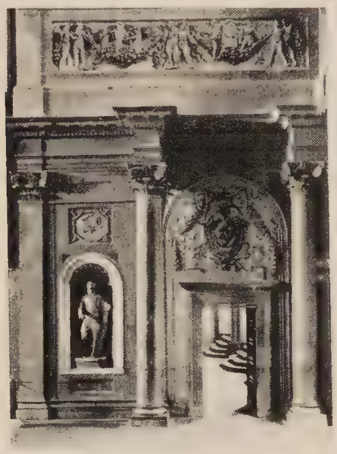
The scene represents the Piazza della Signoria: in the background is the Loggia dei Lanzi, on the left the Palazzo Vecchio, and, beyond, the church of S. Piero Scheraggio which stood on the site of the present Uffizi Palace. Among the crowd of mace bearers in the left foreground are the portraits of Francesco da Castiglione (carrying the great processional cross), Pietro Bembo, Ariosto, Sannazzaro, and Pietro Aretino

In the background to the left are portraits of Giuliano de Medici, Leonardo da Vinci and Michelangelo.

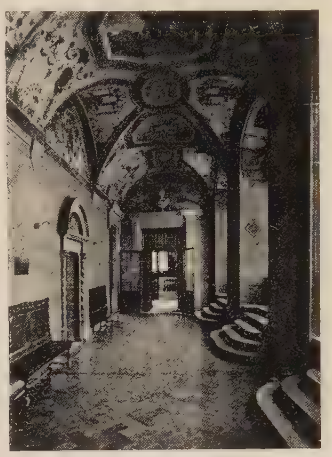
Frescoes by VASARI *in the Hall of Leo X.*



STUDY OF FRANCIS I.

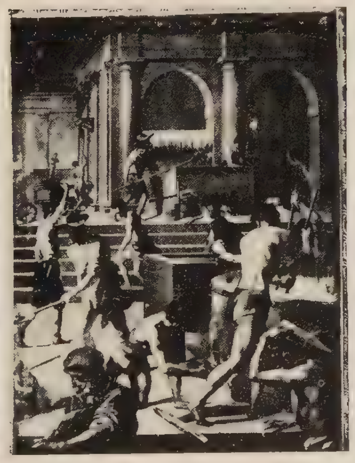


DOORWAY. *Sala dei Cinquecento.*



HALLWAY LEADING TO GREAT HALL.

PERSEUS AND ANDROMEDA.

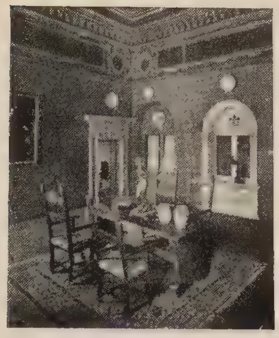


A WOOLEN MANUFACTURE.

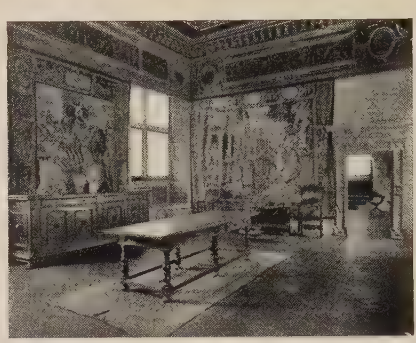
A GOLDSMITH WORKSHOP.

Wall decorations by GIORGIO VASARI, ANGELO BRONZINO, FEI *in the Study of Francis I.*

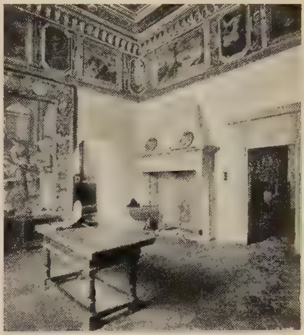
Photo ALINARI, ANDERSON, BROGI.



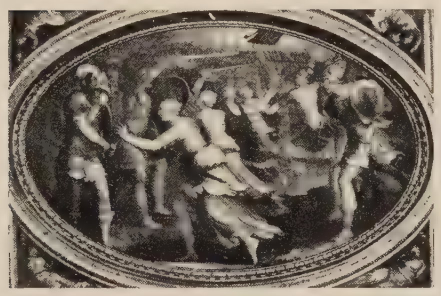
THE DINING ROOM.



THE DINING ROOM or Camera di Esther.
Quartiere di Eleonora di Toledo.

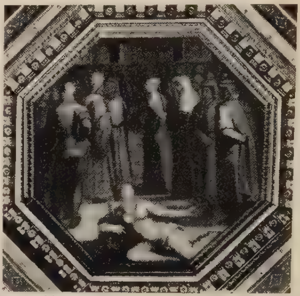


CAMERA DI PENELOPE.

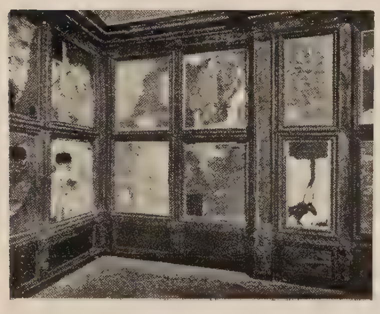


THE RAPE OF THE SABINES. *Ceiling painting by* STRADANO. *Sala delle Damigelle.*

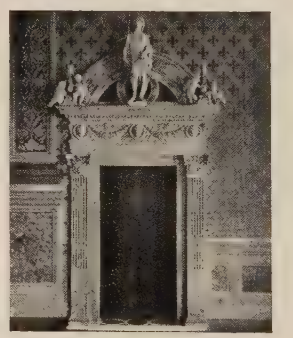
The so-called *Quartiere di Eleonora* is composed of a suite of four rooms originally occupied by the Signory, but assigned by Cosimo I. to his consort Eleonora di Toledo during their residence (1540-50) in the palace. The ceilings were decorated by *Stradane* with paintings illustrating the virtues of woman. Thus, in the Sala delle Damigelle the artist represented "The Rape of the Sabine Women;" in the Camera di Esther "Ahasuerus crowning Esther;" in that of Penelope "Penelope weaving;" in that of Gualdrada "Her refusal to kiss Otho IV." (*See* p. 389).



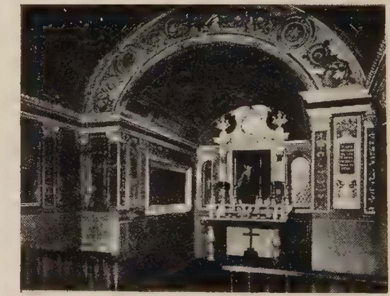
THE 'GOOD GUALDRADA.'
Camera di Gualdrada.



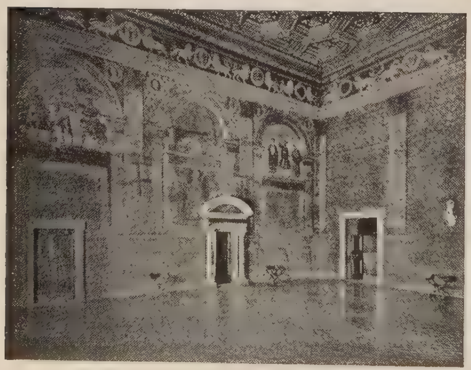
THE WARDROBE. The presses are decorated with maps by I. DANTI.



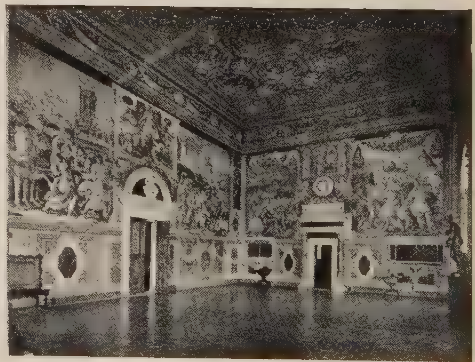
MARBLE DOORWAY.
By B. DA MAIANO.



CAPPELLA DEI PRIORI.
Decorated by R. GHIRLANDAIO.

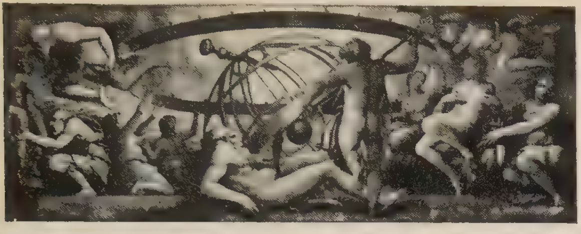


SALA DEI GIGLI. *Frescoes,* St. Zenobius and Roman heroes, *by* D. GHIRLANDAIO.

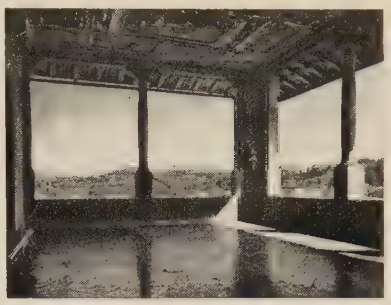


SALA D'UDIENZA DEI PRIORI. *Ceiling by* B. DA MAIANO.
Frescoes, The Story of Camillus, *by* SALVIATI.

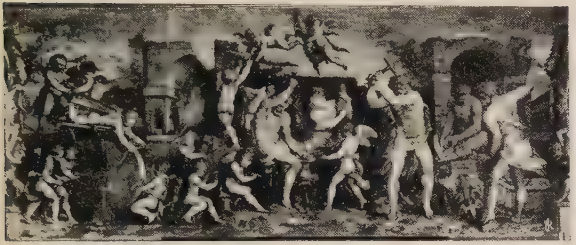
Photo ALINARI, ANDERSON, BROGI.



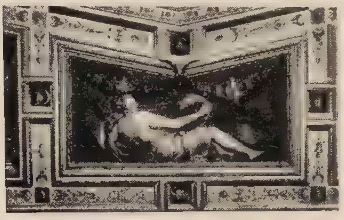
SATURN MUTILATING URANUS. *Allegory of* AIR.
Ceiling fresco by VASARI.



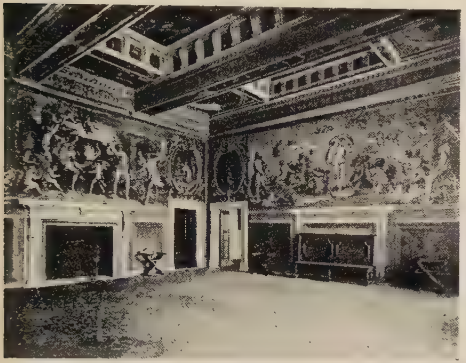
TERRACE OF SATURN.



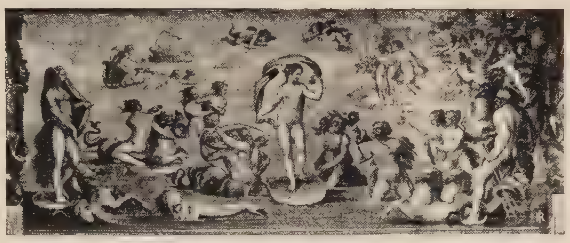
VULCAN'S FORGE. *Allegory of* FIRE.
Mural fresco by VASARI.



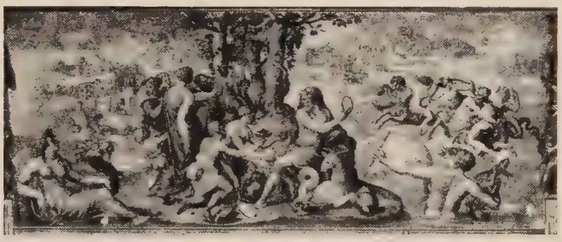
"SUMMER." Sala di Berecinzia.



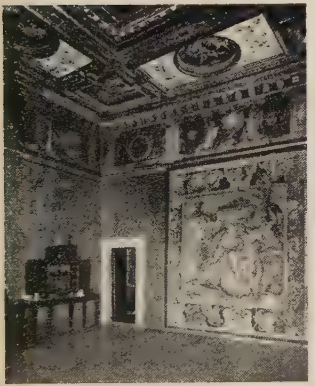
SALA DEGLI ELEMENTI.
Decorated by GIORGIO VASARI.
The paintings on the walls and ceiling represent the Four Elements.



THE BIRTH OF VENUS. *Allegory of* WATER.

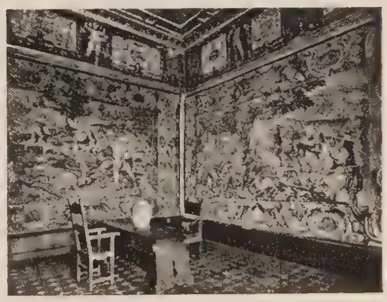


Allegory of THE EARTH.



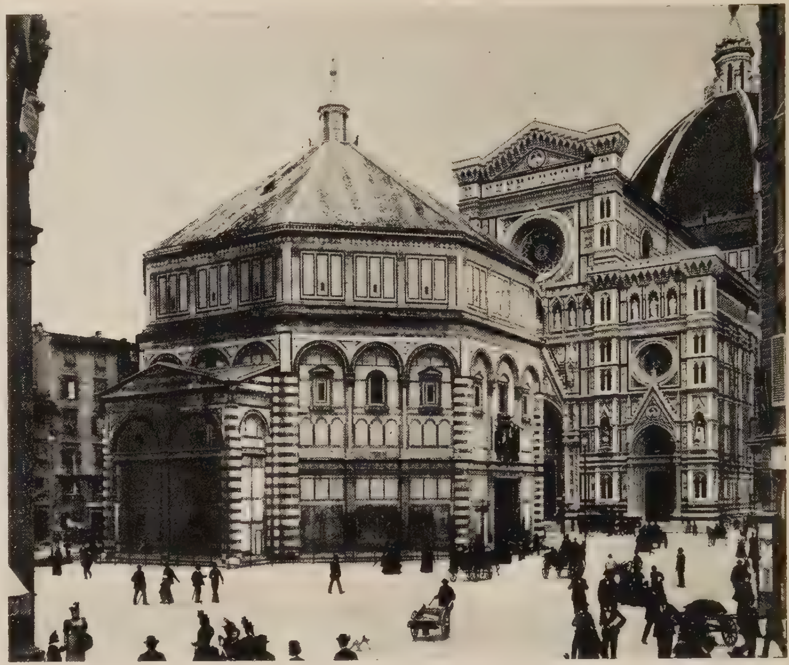
SALA DI ERCOLE.

The suite of rooms on the second floor known as the *Quartiere degli Elementi,* was occupied by the Grand Duke Cosimo I., whose name is inscribed on the tiled floors of the apartment. The principal room—Sala degli Elementi— derives its name from the paintings on the walls and ceiling representing the "Four Elements;" in the Sala di Ercole the paintinges illustrate the "Labours of Hercules;" in the Sala di Berecinzia are allegories of the "Four Seasons;" in the Sala di Cerere are representations of the "Goddes of Plenty;"another room called Sala di Giove is decorated with scenes from the story of "Jupiter."



SALA DI CERERE.

Photo ALINARI, ANDERSON, BROGI.

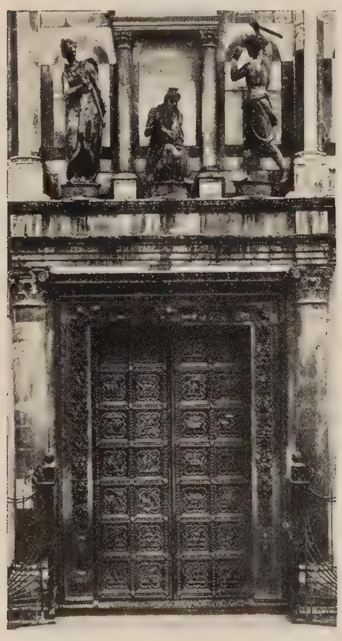


The Baptistery (Church of San Giovanni Battista).
Tuscan-Romanesque style.

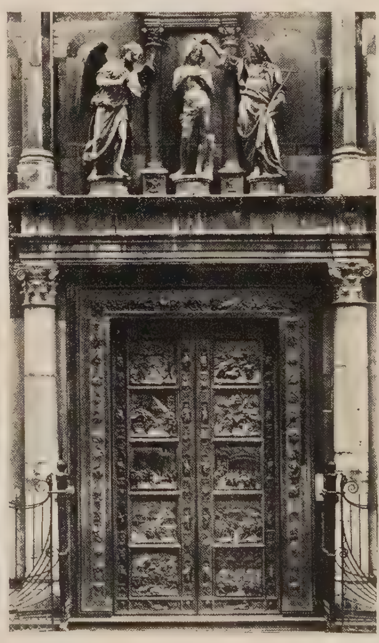
The origin of the Baptistery is lost in almost mythical obscurity, early writers declare it to have been originally a temple dedicated to Mars, but Tuscan archeologists consider it to have been erected in the seventh or eighth century.

Until the erection of the Duomo it was the principal church of Florence and was dedicated to St. John the Baptist, the patron and protector of the city.

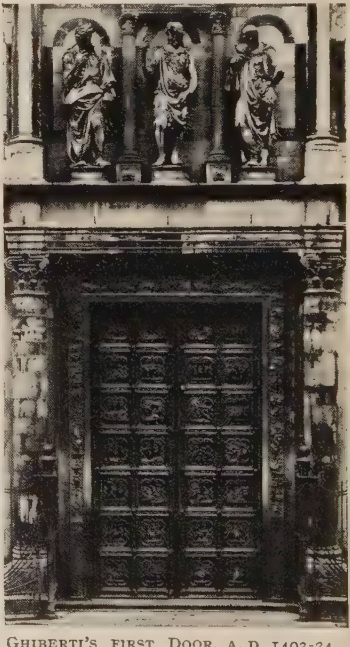
About 1200 the building was remodelled at the expense of the wool-merchants' guild, when the principal entrance which was originally on the west was closed and replaced by the square apse or tribune, and the present portals added. The dark-green and white marble stripes with which the edifice is encased inside and out are of a remarkable effect. The pavement is a marvel of intricate inlaying and mosaics including the signs of the Zodiac and a motto which may be read the same backwards and forwards, « En giro torte sol ciclos et rotor igne » (page 208). In this building Dante was baptized and even now all children born in Florence of Catholic parents are baptized here. Being a baptistery, the edifice is mainly decorated with works referring to the life of the Baptist; the chief ornament, however, are the celebrated bronze doors, in which a whole world of thought is fixed into exquisite forms.



Andrea Pisano's Door. A. D. 1336.
Over the door: the Beheading of John the Baptist, *by* Danti, 1571.



Ghiberti's second Door. A. D. 1425-52.
Over the door: the Baptism of Christ, *by* Sansovino, 1560.



Ghiberti's first Door. A. D. 1403-24.
Over the door: Preaching of John the Baptist, *by* Rustici, 1511.

Photo Alinari, Anderson, Brogi.

Andrea Pisano's Doors.

These doors, on the south side of the baptistery, were executed by Andrea Pisano who completed them after nine years' labour. The panels contain reliefs representing events in the life of St. John the Baptist, and allegorical figures of the Cardinal Virtues. They are: **1.** The Angel appears to Zacharias. **2.** Zacharias is struck dumb. **3.** The Visitation of Mary to Elizabeth. **4.** The Birth of John the Baptist. **5.** Zacharias writes, « His name is John ». **6.** John departs for the Wilderness. **7.** John preaches to the Pharisee. **8.** John preaches to the people. **9.** John baptises in the Jordan. **10.** The Baptism of Christ. **11.** John reproves Herod. **12.** John led to prison. **13.** John questioned by the Jews. **14.** John announces the advent of Christ. **15.** The daughter of Herodias asks for John's head. **16.** The Decollation of John. **17.** Herod at supper receives the head of John. **18.** The daughter of Herodias presents John's head to her mother. **19.** The Disciples carry the body of John to burial. **20.** Entombment of John. **21.** Hope. **22.** Faith. **23.** Charity. **24.** Humility. **25.** Fortitude. **26.** Temperance. **27.** Justice. **28.** Prudence.

Ghiberti's second Doors.

These are the doors which Michelangelo declared fit for the gates of Paradise. They are a marvel of art and formed a source of inspiration to generations of successive artists. They occupied Ghiberti for twenty seven years (1425-52). Each panel represents various events from the Old Testament: **1.** Creation of Adam, of Eve, Temptation, Expulsion. **2.** Adam tilling the soil, Cain and Abel at their vocation, their sacrifices, the murder of Abel. **3.** The Flood, Exit from the Ark, Noah's sacrifice, his Drunkenness. **4.** Abraham entertains the Three Angels, Sarah at the tent, Hagar in the desert, the Sacrifice of Isaac. **5.** Esau with his dogs approaches Isaac, Rachel and Jacob, Isaac blessing Jacob. **6.** Joseph and his brethren in Egypt, Finding of the cup in Benjamin's sack, Benjamin and his brothers take away the corn. **7.** Moses receives the Law, the People are frightned by storm and the sound of trumpets. **8.** The Ark carried round the walls of Jericho, Joshua crosses the Jordan on foot. **9.** Battle against the Ammonites, David cuts off Goliath's head. **10.** Solomon receives the Queen of Sheba in the Great Temple.

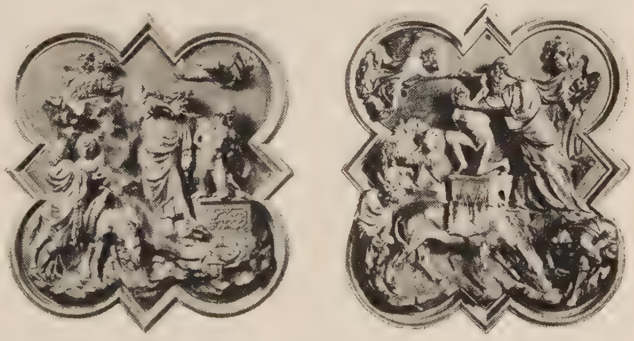
Ghiberti's first Doors.

These doors, on the north side of the baptistery, were executed in 1403-24 by Lorenzo Ghiberti, after a competition in which his designs were preferred to those of Brunelleschi, Jacopo della Quercia and other famous artists of the time. The reliefs represent the principal events of the life of Christ, the Evangelists, and the Fathers of the Church. The subjects run as follows: **1.** The Annunciation. **2.** The Nativity. **3.** The Adoration of the Magi. **4.** The Dispute with the Doctors. **5.** The Baptism of Christ. **6.** The Temptation. **7.** Christ drives the money-changers from the Temple. **8.** Christ and Peter on the water. **9.** The Transfiguration. **10.** The Raising of Lazarus. **11.** The Entry into Jerusalem. **12.** The Last Supper. **13.** The Agony in the Garden. **14.** The Kiss of Judas. **15.** Christ bound to the Pillar. **16.** Christ before Pilate. **17.** Christ bearing the Cross. **18.** The Crucifixion. **19.** The Resurrection. **20.** The Descent of the Holy Ghost. **21.** St. John. **22.** St. Matthew. **23.** St. Luke. **24.** St. Mark. **25.** St. Ambrose. **26.** St. Jerome. **27.** St. Gregory. **28.** St. Augustine.

In the year 1401 the Signory of Florence, in concert with the Trade-Guilds, decided to complete the bronze gates of the Baptistery. They invited artists from all parts of Italy to prepare designs for competition. Six of the competitors, of whom Ghiberti was one, were selected, and requested to model and cast a single bronze panel representing the sacrifice of Isaac. A year later, when the trial-pieces were submitted for adjudication, the umpires held that those of Ghiberti and Brunelleschi were superior to the other four, but hesitated to decide which of the two was the best. The judges were extricated from this difficulty by Brunelleschi, who, with notable generosity, and conscious of his rival's superiority, withdrew from the contest.

A comparison of the two models, leaves no doubt of Ghiberti's superiority. « His composition », says Perkins, « is distinguished by clearness of narrative, grace of line, and repose, Brunelleschi's is melodramatically conceived, and awkwardly composed. In Ghiberti's Abraham we see a father who, while preparing to obey the Divine command, still hopes for a respite, and in his Isaac a submissive victim; the angel who points out the ram caught in a thicket, which Abraham could not otherwise, and does not yet see, sets us at rest about the conclusion; while the servants, with the ass which brought the faggots for the sacrifice, are so skilfully placed, as to enter into the composition without distracting our attention from the principal group.

« Brunelleschi's Abraham is on the contrary, a savage zealot, whose knife is already half buried in the throat of his writhing victim, and who, in his hot haste, does not heed the ram which is placed directly before him, nor the angel, who seizes his wrist to avert his blow; while the ass, and the two servants, each carrying on a separate action, fill up the foreground so obtrusively, as to call off the eye from what should be the main point of interest ».

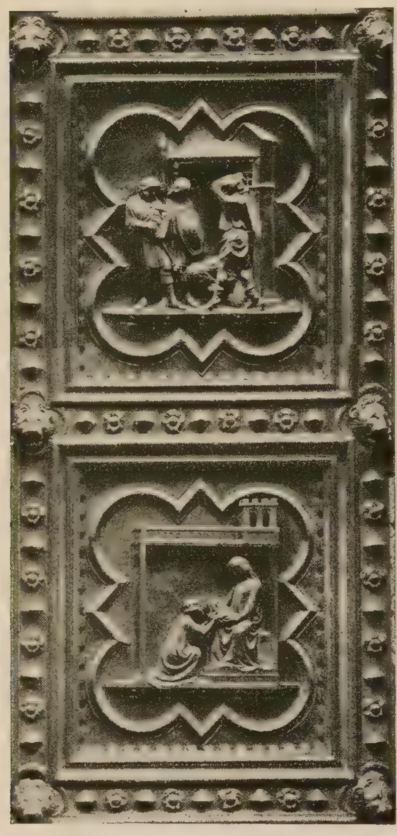


Lorenzo Ghiberti's. Filippo Brunelleschi's.

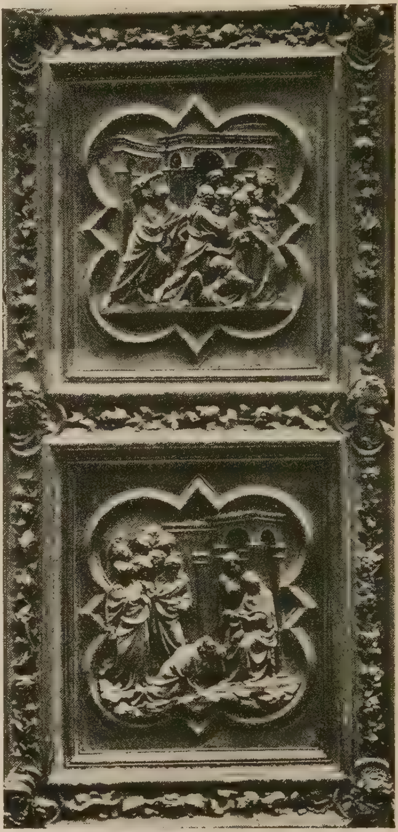
The Sacrifice of Isaac.

Trial panels in the National Museum (*Bargello*).

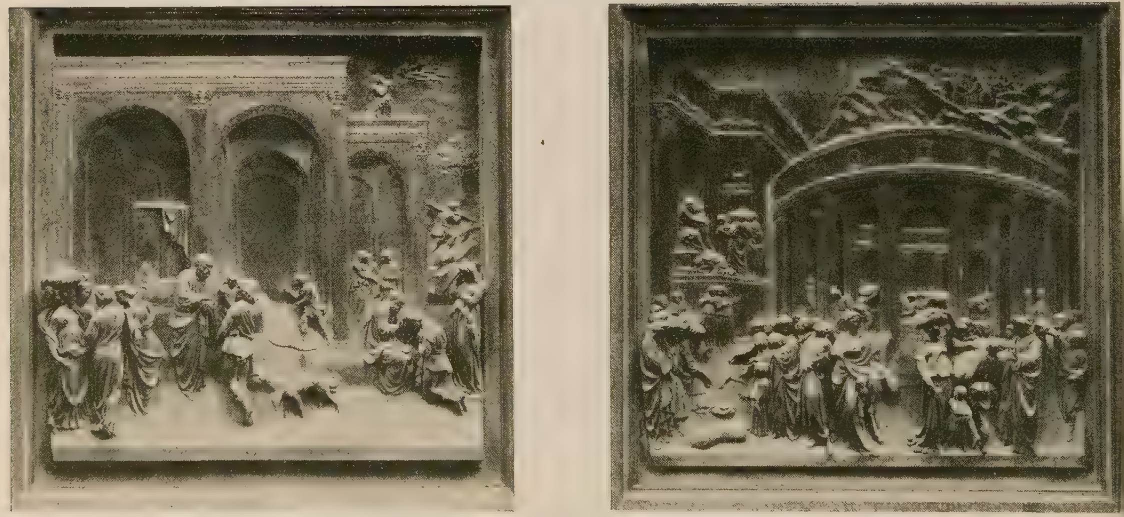
Photo Alinari, Anderson, Brogi.



Above: "The Decollation of John."
Below: "The daughter of Herodias presents John's head to her mother."
Panels from ANDREA PISANO'S *doors* (1336).

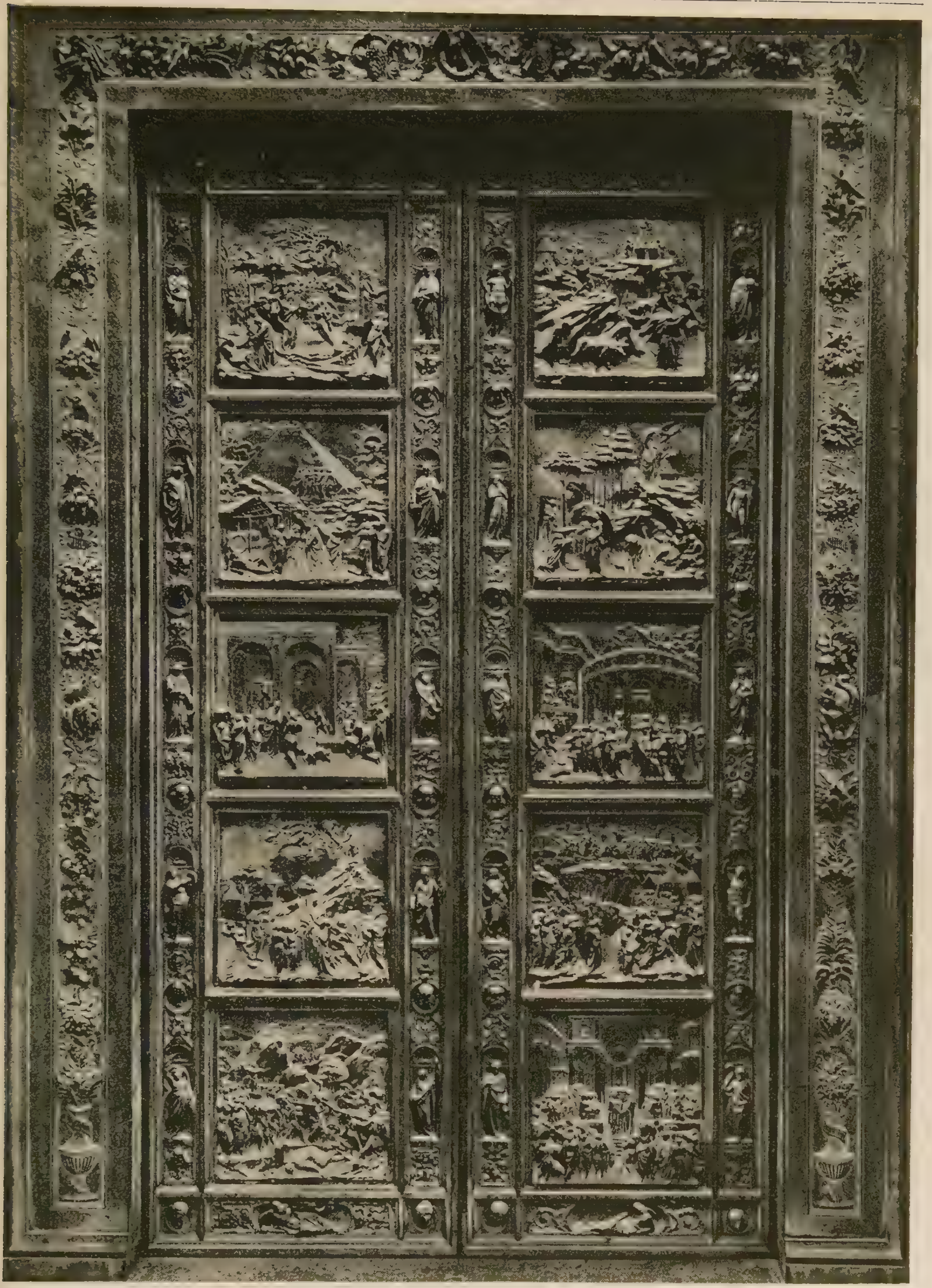


Above: "Christ drives the money-changers from the Temple."
Below: "The Adoration of the Magi."
Panels from GHIBERTI'S *first doors* (1403-24).



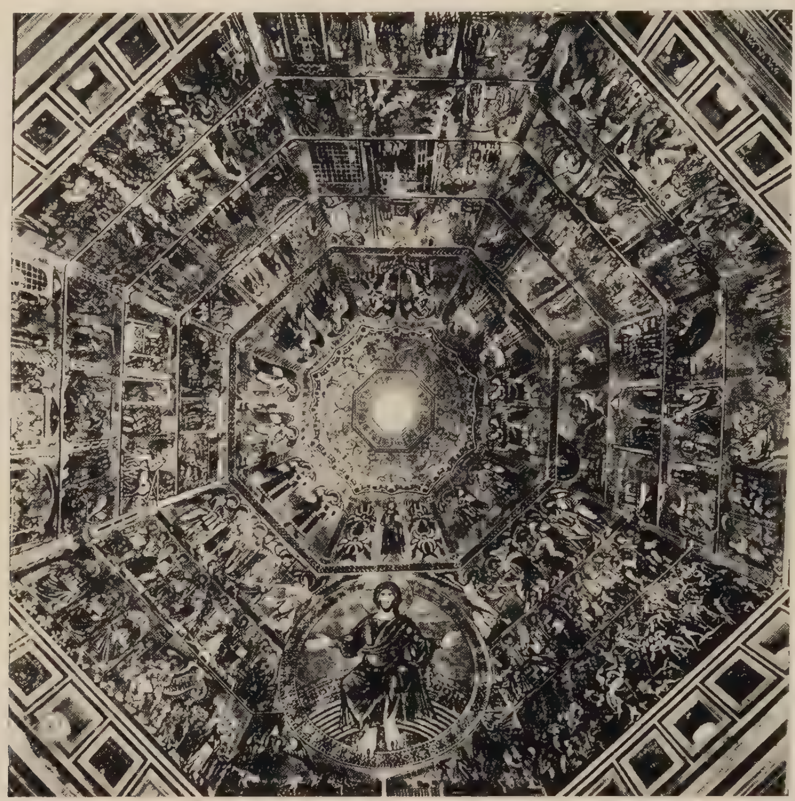
"Stories of Esau and Jacob." "Finding of the cup in Benjamin's sack."
Panels from LORENZO GHIBERTI'S *second doors* (1425-52).

Photo ALINARI, ANDERSON, BROGI.



BRONZE DOORS. *Executed by* LORENZO GHIBERTI. A. D. 1425-52.
These doors, which Michelangelo declared were "worthy to be the gates of Paradise," occupied 27 years of Ghiberti's life.

Photo ALINARI, ANDERSON, BROGI.

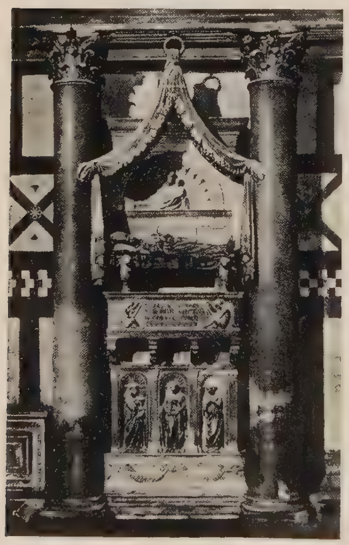


THE MOSAICS IN THE DOME. *Executed by* ANDREA TAFI. *13th cent.*

The mosaics in the cupola of the Baptistery were executed by **ANDREA TAFI** († 1320) and other artists. Above the high altar is a gigantic figure of Christ as Judge of the world. He is seated on the rainbow and stretches forth his hands, the palm of the right open towards the blest, the back of the left, repulsively, towards the condemned. Above the Saviour, in the space near and around the lantern, are the hierarchies of Angels, Thrones, Dominations, and Powers; below, on either side of our Lord are angels blowing the trumpets of the Last Judgement or displaying the instruments of the Passion; still lower, on His right, are the twelve Apostles headed by the Virgin; and to the left, the Saints of the Old Testament, headed by the Baptist. At the feet of Christ is the scene of the Last Judgment; the souls force the heavy lids of their sarcophagi, and rise from their graves, the just are received by angels, the unjust by devils, who lead them away respectively to paradise or hell. On the right of Christ, the three patriarchs, Abraham, Isaac and Jacob, seated side by side, within the gates of Paradise, hold several souls in their laps, whilst on the opposite side Satan, amidst the condemned, is devouring one of the lost souls.

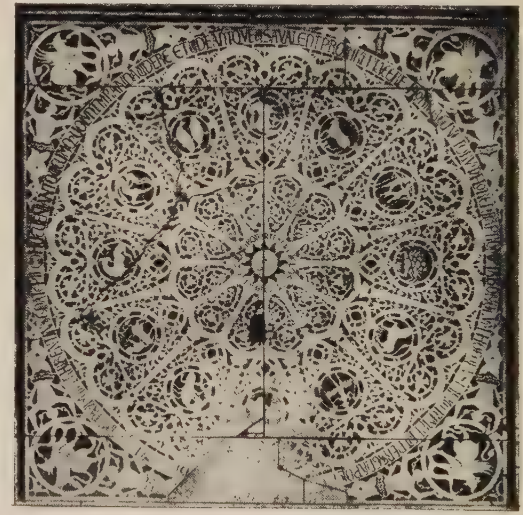
The rest of the octagonal cupola is divided into four bands, each composed of fifteen panels: the uppermost contains the principal stories of the Old Testament, from the Creation to the Great Flood; the second band, the history of Joseph and his brethren; the third, the life of Christ; the fourth and lowest, the life of John the Baptist.

The mosaics in the tribune were executed about 1225-28 by **JACOPO TURRITA**, a companion of St. Francis of Assisi.



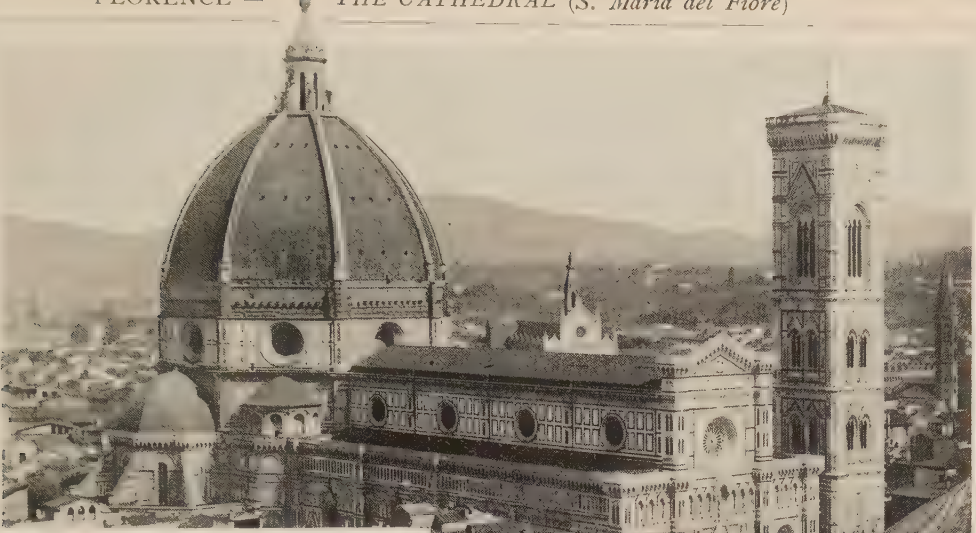
TOMB OF POPE JOHN XXIII. († 1419).
By DONATELLO *and* MICHELOZZO.

The finest work in sculpture in the Baptistery is the tomb of John XXIII. who was deposed by the Council of Constance in 1414. The dethroned pontiff, after the Schism came to Florence and spent the rest of his life here. He left funds for his tomb which was erected by his friend Cosimo the Elder. The peacefully slumbering bronze figure of the Pope is the work of *Donatello.* Beneath the sarcophagus, between brackets, are the insignia of the bishop, Pope and Cardinal. In front of the pedestal stand the figures of Faith, Hope and Charity; the first is by *Michelozzo,* the two latter by *Donatello.*

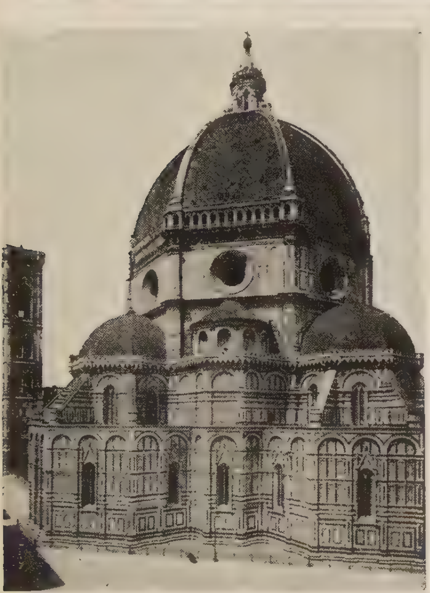


THE BAPTISTERY (A. D. 1200). Part of the pavement representing the Signs of the Zodiac. From this pattern Florentine weavers inspired themselves for the designs for their famous fabrics: velvets, brocades, damasks, etc.

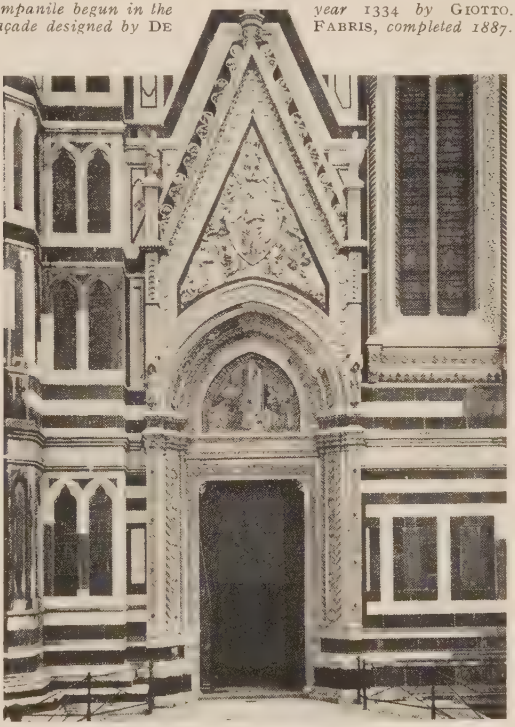
Photo ALINARI, ANDERSON, BROGI.



THE CATHEDRAL (Duomo) AND THE CAMPANILE.
The Duomo begun A. D. 1296 *by* ARNOLFO DI CAMBIO.
The Campanile begun in the year 1334 *by* GIOTTO.
The Façade designed by DE FABRIS, *completed 1887.*



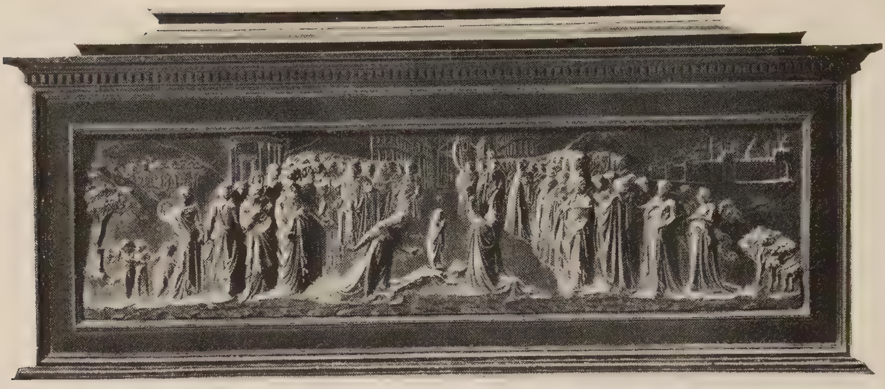
THE APSES AND BRUNELLESCHI'S DOME. A. D. 1420-34.



PORTA DELLA MANDORLA (North side).
In the lunette is the " Annunciation " a mosaic by *Ghirlandaio*; in the archivolt is the " Madonna with the Girdle," a marble relief by *Nanni di Banco*, A. D. 1414.

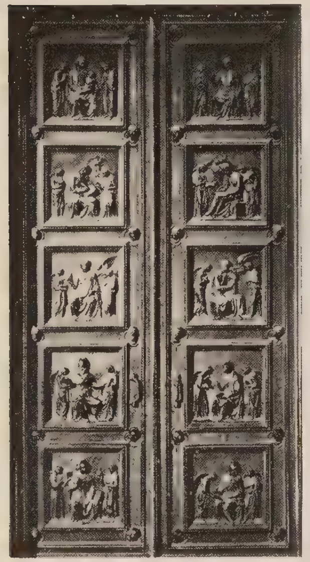
The Cathedral of Santa Maria del Fiore (St. Mary of the Flower), so called in allusion to the lily in the city arms, which marks the tradition that Florence was founded in a field of flowers, was begun in 1296 by ARNOLFO DI CAMBIO, who was ordered « to raise the loftiest, most sumptuous, and most magnificent edifice that human invention could devise, or human labour execute ». After Arnolfo's death in 1301 the operations were successively directed by GIOTTO (1334-37) ANDREA PISANO (1337-49), FRANCESCO TALENTI (1351-69), and other architects. In 1417, a committee of architects and engineers was summoned to advise how best to construct a dome; a famous competition took place, resulting in the appointment of FILIPPO BRUNELLESCHI. The construction of the gigantic dome took fourteen years, and the church was finally consecrated in 1436. The building, larger than all previous churches built in Italy covers an area of 84.000 feet; being 555 ft. in length and 340 ft. in breadth. The height of the dome, including the lantern, is 350 ft. More than a century later, Michelangelo, when engaged on his design for the dome of St. Peter's at Rome, was told that he had now an opportunity of surpassing that of Florence; he replied: « I will make her sister dome | Larger; yes, but not more beautiful ».

Photo ALINARI, ANDERSON, BROGI.

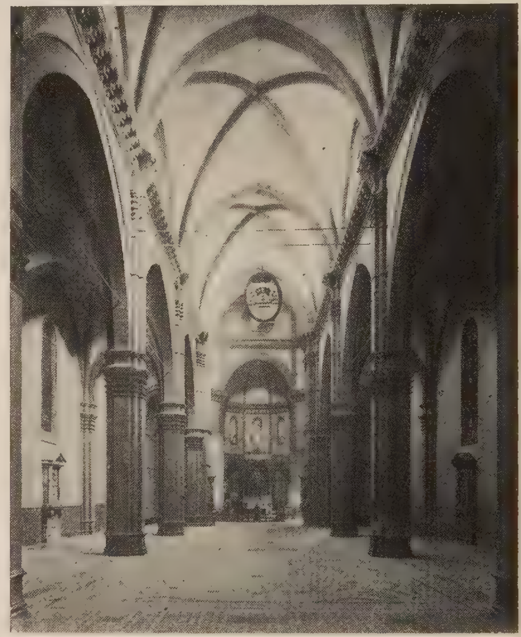


BRONZE SARCOPHAGUS
By L. GHIBERTI.
A. D. 1440.

This sarcophagus contains the remains of St. Zenobius, the early bishop of Florence. The relief on it represents a miracle of the Saint, the restoration of a dead child to life. In the centre lies the body, over which the spirit hovers in the shape of a little child, between the praying Saint and the kneeling mother, around whom a crowd of spectators have gathered.

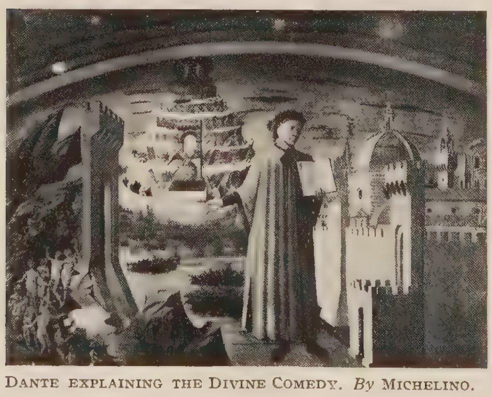


BRONZE DOORS OF THE OLD SACRISTY.
By LUCA DELLA ROBBIA.



INTERIOR OF SANTA MARIA DEL FIORE.

The interior of the cathedral is most impressive, and on first entering it the visitor's soul is filled with admiration by the immensity of its proportions, which seem to grow and grow in the dim, solemn, consecrated space. As we walk on the splendid marble pavement we cannot help recalling the scenes which took place here during the preaching of Savonarola. " People got up in the middle of the night, " says one writer, " to get places for the sermon, and came to the door of the cathedral, waiting for hours outside till it should be opened. " On some occasions the floor space was insufficient for the multitude assembled, and a lofty amphitheatre with seventeen rows of seats was erected against the wall of the nave. Then the people were packed so closely that no man could stir, and though many thousand—young and old, women and children—were thus collected together, no sound was to be heard, not even a " hush, " until the haggard, pale, enthusiastic figure of the Friar of San Marco entered the pulpit, like a threatening prophet of old, full of dire forebodings. The vanity of this world, the seductions of the flesh, the immoral and enervating beauty of all arts and sciences, formed the theme of Savonarola's preachings. " These sermons, " writes Symonds, " caused such terror, alarm, sobbing, and tears, that every one passed through the streets without speaking, more dead than alive. "



DANTE EXPLAINING THE DIVINE COMEDY. *By* MICHELINO.

Michelino's picture of Dante expounding his *Divina Commedia* presents a view of Florence with its 15th cent. turreted walls ; on the left is represented Hell ; behind are the seven circles of Purgatory, leading up to Paradise, symbolised by stars above. Inferno is conceived by Dante as in shape like an inverted cone. The apex of the cone which is composed of nine circles, is at the centre of the earth. Purgatory is formed of a mountain-island, which was thrown up, like a volcanic hill, by Satan when he fell from heaven and pierced the earth to the centre.

The great poem of Dante consists of three Cantiche each containing 33 Canti of about 145 lines, and the Inferno has an extra, introductory Canto. " Inferno, " " Purgatorio, " and " Paradiso "—three kingdoms.... Dante's World of Souls....—all three summing up the true Unseen World, as it figured in the Christianity of the Middle Ages ; a thing for ever memorable, for ever true in the essence of it, to all men.... but delineated in no human soul with such depth of veracity as in this of Dante's.... to the earnest soul of Dante it is all one visible fact—Hell, Purgatory, Paradise, with him not mere emblems, but indubitable awful realities.

The picture was hung here when the church was used for public lectures for the purpose of explaining the poem.

Photo ALINARI, ANDERSON, BROGI.

Resurrection of Christ. **Ascension of Christ.**
The first terracotta reliefs executed by **Luca della Robbia.** A. D. 1443-46. *(Over the doors of the sacristies).*

View of the Choir. Showing the doors of the sacristies.

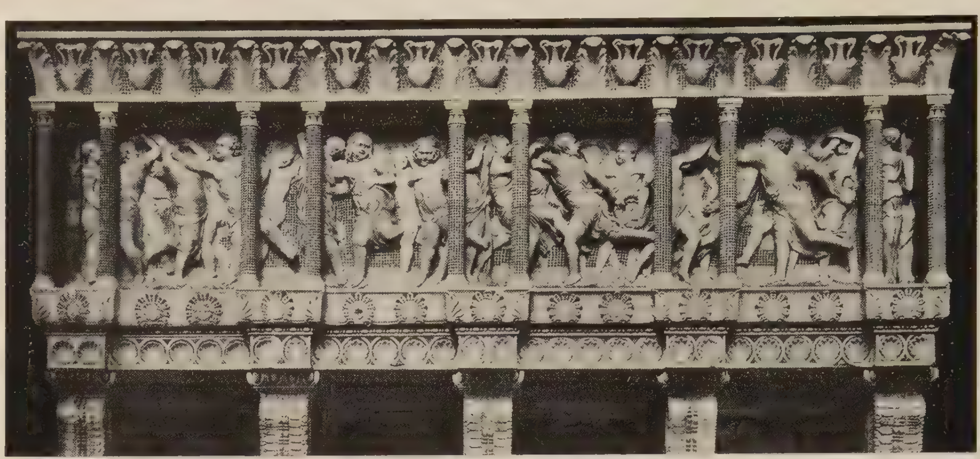
The choir of the cathedral has an historical interest attached to it; for it was the scene of the frightful Pazzi conspiracy against the Medici, the rulers of Florence. This terrible affair originated at Rome, with the connivance of Pope Sixtus IV. The conspirators were Girolamo Riario, nephew of the Pope, whose aim was to become master of Florence; Francesco Salviati, Archbishop designate of Pisa, who expected to be made bishop of Florence, if the attempt succeeded; the young Cardinal, Raffaello Riario, the Pope's grandnephew; and the Pazzi family, who were not only opposed to the temporal power of the Medici, but were their rivals in the banking business. The first plan formed by the plotters, was to poison Lorenzo and Giuliano de' Medici at a banquet, but Giuliano being unable to attend the banquet, the scheme fell through. Whereupon, the conspirators determined that the murder should take place at the service in the cathedral, where it was known that there would be a great crowd, which would facilitate the escape of the murderers. On Sunday morning of the 26th of April 1478, Lorenzo (the Magnificent), together with his younger brother Giuliano went to the cathedral to attend mass; Lorenzo took his place at the south side of the choir, while Giuliano stood at the opposite side. At the moment when the officiating priest elevated the Host (the preconcerted signal for attack), and when at the sound of the bell all the congregation was bowing to the earth, Giuliano furiously attacked by the hired assassins, fell dead at once where he stood, his body being stabbed again and again. At the same time two priests attacked Lorenzo, who, though wounded in the neck, with much presence of mind, escaped assassination by fighting his way into the old sacristy closing the heavy bronze doors behind him.

Statue of Poggio Bracciolini.
Marble by **Donatello.**

Deposition. *By* **Michelangelo.** A. D. 1555.
The master's last work. (Rear of high altar).

St. Luke.
By **Nanni di Banco.**

Photo **Alinari, Anderson, Brogi.**



SINGING GALLERY (*Cantoria*). *By* DONATELLO. A. D. 1433-39. *Formerly in the Cathedral.*

In this work the master attained the highest point of grace and delicacy. The troop of merry children who go dancing and singing on their way, are varied with admirable effect. Donatello was the first to give the child a due place in sculpture, 'he composed whole works with motives of infants, and in nearly all his productions always a child appears in the most unexpected place.' This Cantoria is considered the most popular work of the master. The motive is evidently classical, suggested by Roman reliefs in which cupids are represented; the amphorae, the shells the gold mosaic on the pillars and on the background have great decorative value in the general effect. Donatello's influence on art was enormous, and he is justly considered the greatest sculptor of the revival (*see* p. 301). Both Donatello's and Luca's Cantorie were originally placed above the doors of the sacristies in the Cathedral. But in the year 1688, on the occasion of the nuptials of Ferdinand de' Medici with Princess Violante of Bavaria, they were removed as inadequate to the enlarged orchestra of the day and substituted with large galleries or balconies of carved and painted wood.

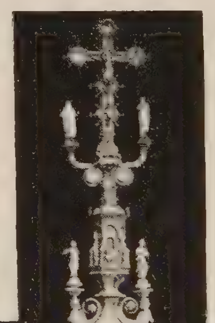
GREAT HALL OF THE MUSEO DI S. MARIA DEL FIORE.

The Cathedral Museum contains the famous Singing Galleries and other works of art from the cathedral and the baptistery.

ST. JOHN THE BAPTIST.
By MICHELOZZO.

DEATH OF S. JOHN. *By* VERROCCHIO.

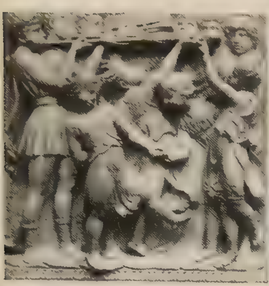
Andrea Verrocchio was the master of Leonardo. He was a goldsmith, sculptor and painter.



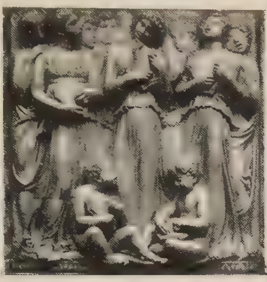
SILVER ALTAR OR « DOSSALE ». *Formerly in the Baptistery.*
The reliefs represent scenes from the life of the Baptist.

On the right, against the wall, is the High Altar or *Dossale* which formerly stood in the Baptistery. This exquisite work in silver dates from different periods: it was 114 years in perfecting, being placed successively in the hands of the best goldsmiths of the city. Thus, the main front dates from 1366-1402; the large central statue of St. John by *Michelozzo* is of 1451; the side reliefs: Birth of St. John by *A. Pollaiuolo*, and Death of the Baptist by *Verrocchio* are of 1477-80. Among those entrusted with work on it, was also *Tommaso Finiguerra*, who originated the art of engraving.

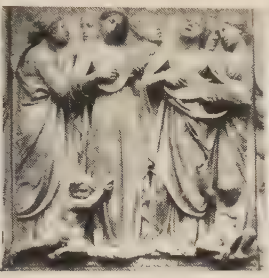
Photo ALINARI, ANDERSON, BROGI.



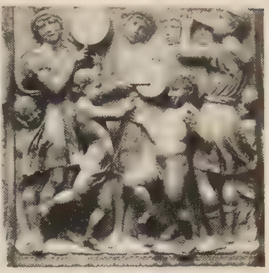
Boys with trumpets.
Sonum tubæ.



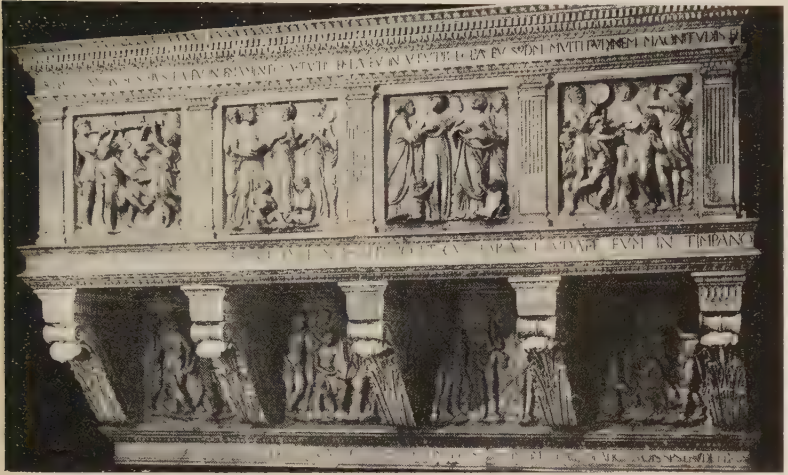
Singing with the psaltery.
Psalterium.



Girls with lutes.
Cithara.



Drumming and dancing.
Tympanum.

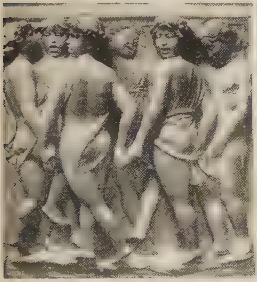


SINGING GALLERY (*Cantoria*). *By* LUCA DELLA ROBBIA. A. D. 1431-38. *Formerly in the Cathedral.*

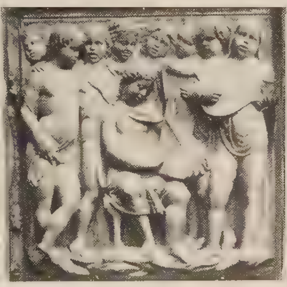
This Cantoria executed for the Cathedral and taken down in 1688, is one of Luca's earliest and greatest works in marble.

The reliefs illustrate one of the most beautiful poems in the Book of Psalms. The groups of happy boys and girls dancing, playing on musical instruments, and singing are exceedingly beautiful. Not a detail has been left out, not a touch forgotten. We see the motion of their hands beating time as they bend over each other's shoulders to read the notes, the rhythmic measure of their feet as they circle hand in hand to the tune of their own music, the very swelling of their throats as, with heads thrown back and parted lips, they pour forth their whole soul in song.

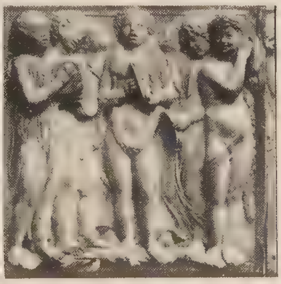
Like Donatello, Luca had the faculty of giving the loveliest presentment of children the world has ever seen.



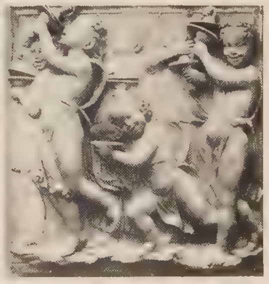
Children dancing.
Choro.



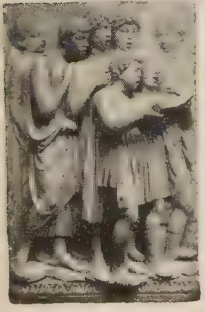
Playing on organ and harp.
Chordis et organum.



Beating tambourines.
Cymbalis jubilationis.



Clashing cymbals.
Cymbalis benesonantibus.



Singing boys. (*End panel*).

The Psalm of David from which Luca borrowed the theme for his compositions has been copied on the frieze of the cantoria. The first two verses :

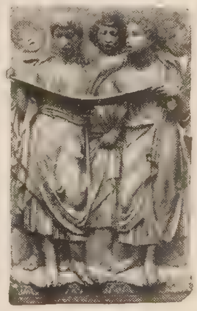
"Laudate Dominum in sanctis ejus : laudate eum in firmamento virtutis ejus"
"Laudare eum in virtutibus ejus : laudate secundum multitudinem magnitudinis ejus"

is inscribed on the upper frieze and form the subject of the two end panels. On the two lower friezes runs the remainder of the text :

"Laudate eum in *sono tubæ* : laudate eum in *psalterio* et *cithara* ;"
"Laudate eum in *tympano* et *choro* : laudate eum in *chordis* et *organo* ;"
"Laudate eum in *cymbalis benesonantibus* :"
"Laudate eum in *cymbalis jubilationis*; omnis spiritus laudet Dominum."

The words in italics refer to the eight front panels given above.

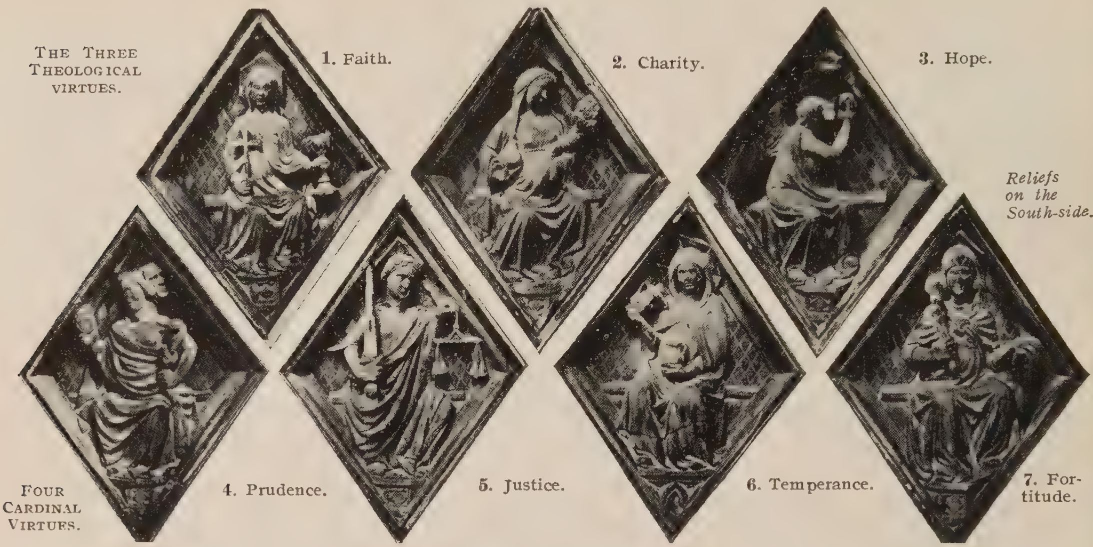
Never perhaps was the innocent beauty, the näive charm of childhood so sympathetically and perfectly expressed than in these lovely bands of youths thrilled through and through with the power and the joy of their melody.



Singing boys. (*End panel*).

THE THREE THEOLOGICAL VIRTUES.

FOUR CARDINAL VIRTUES.



1. Faith.
2. Charity.
3. Hope.

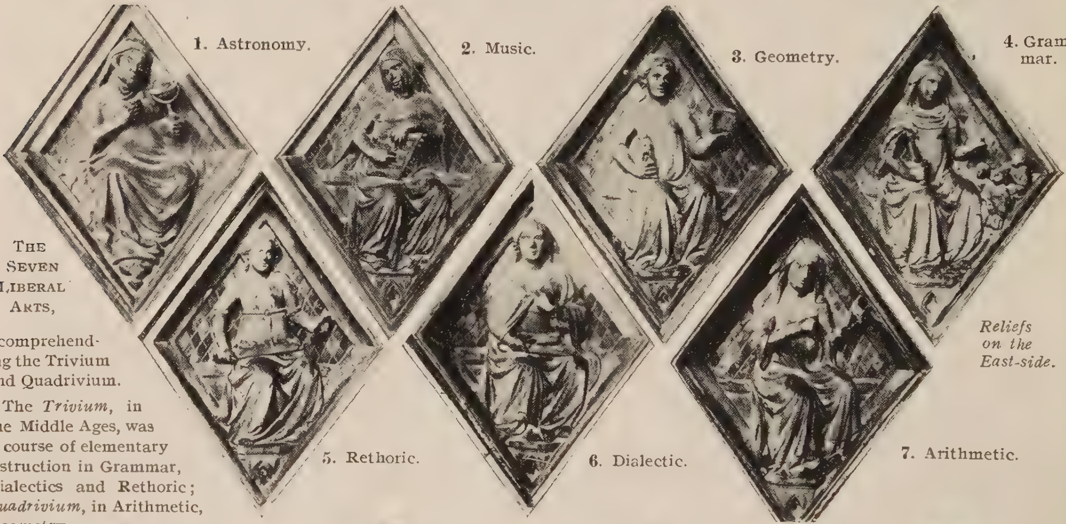
4. Prudence.
5. Justice.
6. Temperance.
7. Fortitude.

Reliefs on the South-side.

THE SEVEN LIBERAL ARTS,

comprehending the Trivium and Quadrivium.

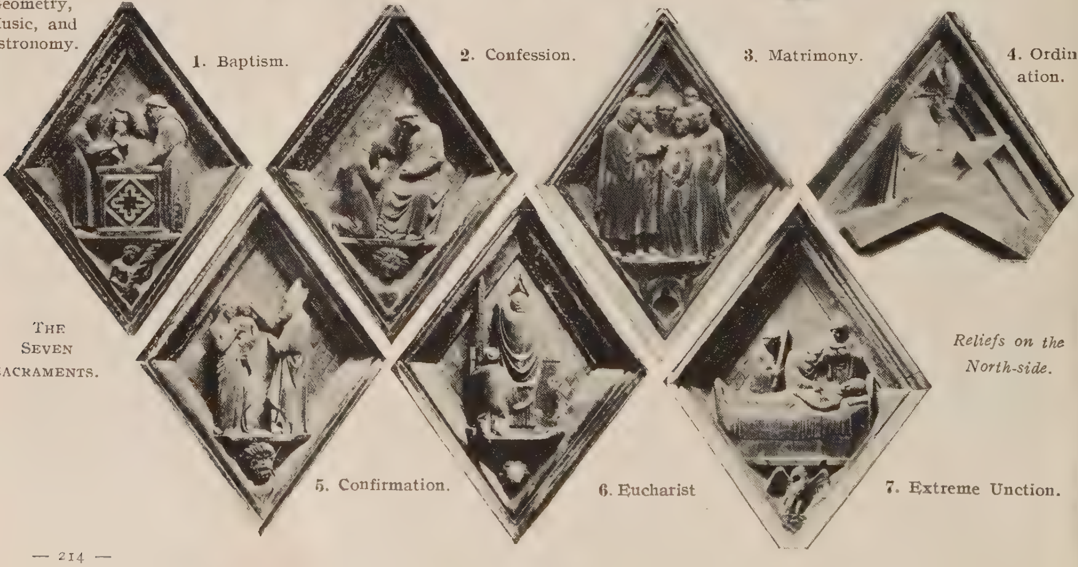
The *Trivium*, in the Middle Ages, was a course of elementary instruction in Grammar, Dialectics and Rethoric; *Quadrivium*, in Arithmetic, Geometry, Music, and Astronomy.



1. Astronomy.
2. Music.
3. Geometry.
4. Grammar.
5. Rethoric.
6. Dialectic.
7. Arithmetic.

Reliefs on the East-side.

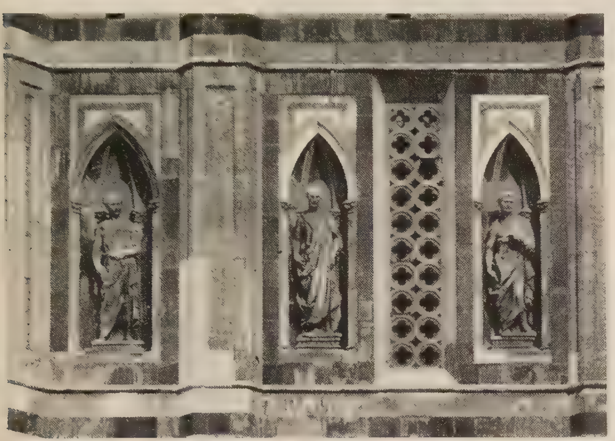
THE SEVEN SACRAMENTS.



1. Baptism.
2. Confession.
3. Matrimony.
4. Ordination.
5. Confirmation.
6. Eucharist
7. Extreme Unction.

Reliefs on the North-side.

This lovely Campanile, built to receive the Cathedral's bells, remains unique and unsurpassed in beauty after six centuries of existence. The perfect grace of its outlines, the wondrous charm of its proportions, and the loveliness of its traceried windows, which increase in size with the different stories, make the colossus marvellously light and elegant.



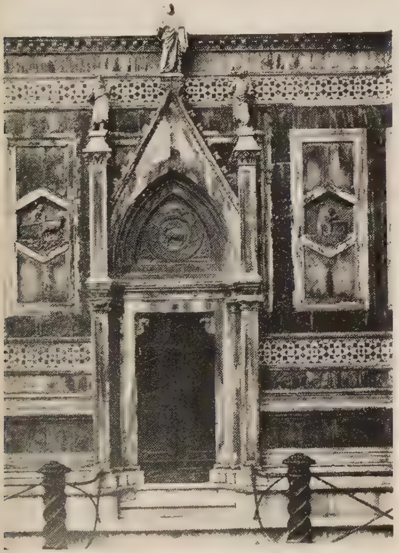
The Baptist. David (the « Zuccone »). Jeremiah.
Statues by DONATELLO. *Western side of Campanile.*

In the year 1334 GIOTTO who had been appointed architect of the cathedral, received the commission from the Signory to prepare plans for a campanile or bell-tower adjoining the church ; and when his design had been approved a decree was passed that "the Campanile should be built so as to exceed in magnificence, height and excellence of workmanship everything of the kind that had been achieved of old by the Greeks and Romans when at the zenith of their greatness."

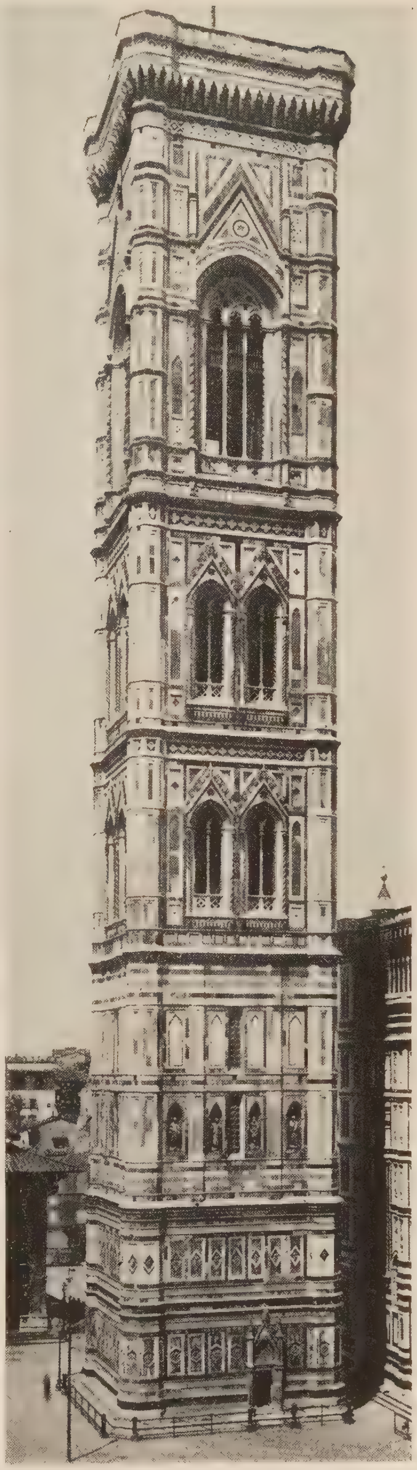
The foundation stone was laid with great ceremony on July 18th 1334 and the work made rapid progress. After Giotto's death in 1337 (he was buried in the cathedral at the corner nearest his campanile), the work was carried on by his successors *Andrea Pisano* and *Francesco Talenti* in strict adherence to the original plans, except for the spire, intended to be 150 feet high, which was never added.

This wonderfully simple structure, 276 feet in height, is richly adorned with marbles of most harmonious colouring, delicately cut ornaments, statues and a series of bas reliefs which is unparalleled in Italy. Their subjects are : the story of Genesis ; the invention of various arts, mechanical, intellectual, figurative ; the Planets (omitted here) ; the Virtues ; the Sacraments. "These subjects," writes H. B. Cotterill, "form a cycle ; their connexion may be intimated somewhat as follows. Man is created and finds himself amidst the realm of nature. He devises means to satisfy first his bodily then his intellectual, then his aesthetic needs. His innate character depends on heavenly influences transmitted by the planets (as taught by Dante and the schoolmen), but by devotion to the religious and ethical virtues, and by the aid of the Sacraments, he can rise above his inborn defects and realize the true life."

The ascent of the campanile (by an easy staircase of 414 steps) commands a series of ever widening panoramas of the city and the neigbouring heights.

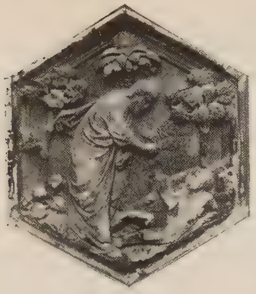


PORCH OF THE CAMPANILE.

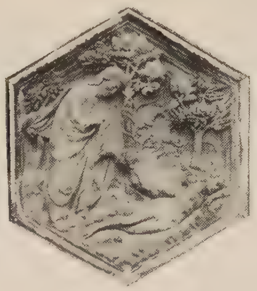


GIOTTO'S CAMPANILE. *Begun* 1334. *Completed* 1387.

Photo ALINARI, ANDERSON, BROGI.

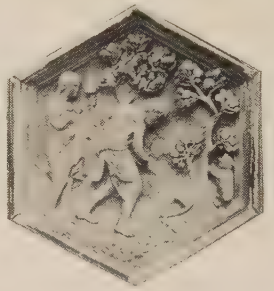


1. The Creation of Adam.

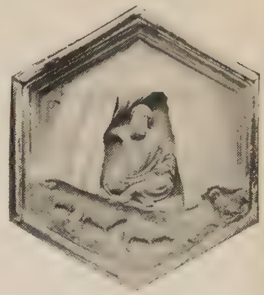


2. The Creation of Eve.

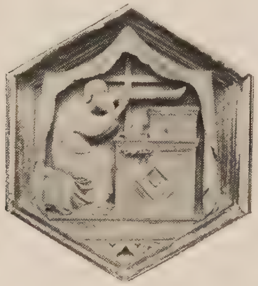
Note the symbolical trees in these reliefs.



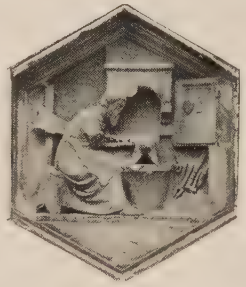
3. Eve spinning, Adam delving.
The first labour after the Fall.



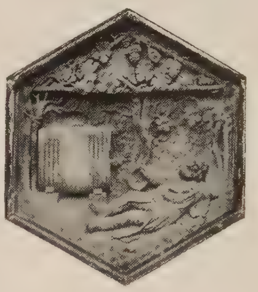
4. Jabal at his tent
accompanied by his watch-dog.



5. Jubal:
inventor of the " harp and organ ".

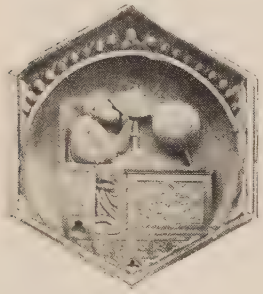


6. Tubal Cain
hammering on his anvil.

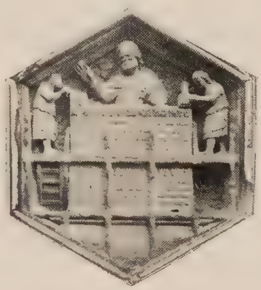


7. Noah
lying under the vine.

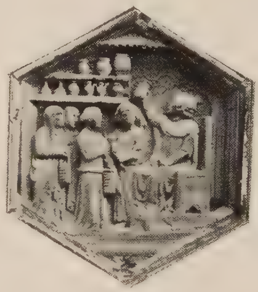
THE SEVEN BAS-RELIEFS on the Western side of the campanile representing the first stage of society: Patriarchal or Nomad life. *Designed by* GIOTTO, *executed by* ANDREA PISANO.



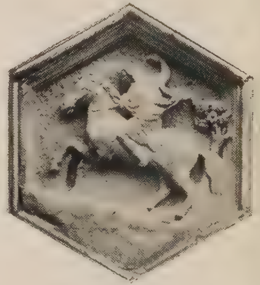
1. Astronomy.
The first glance of the heavens.



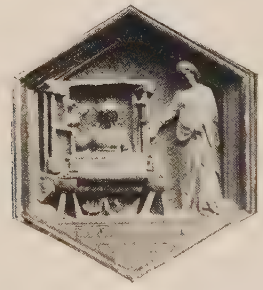
2. House-building.
Providing a stationary home.



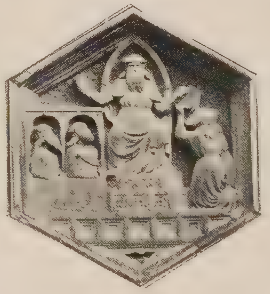
3. Medicine
or the invention of pottery (?)



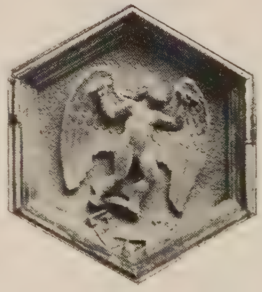
4. Riding. *A symbol of the energy and enterprise of man.*



5. Weaving,
expressive of female domesticity.



6. Legislation.
The giving of the " Book of Law ".



7. Dædalus flying.
The dispersion of nations (?).

THE SEVEN BAS-RELIEFS on the Southern side of the Campanile representing the second stage of society: the State or Nation, the fixed home life developing race and country. *Designed by* GIOTTO, *executed by* ANDREA PISANO.

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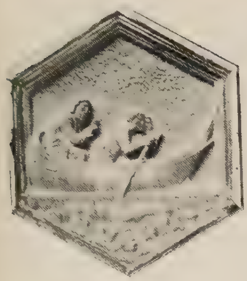
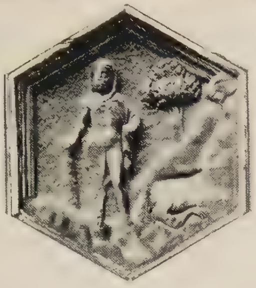
* See Lord Lindsay's *History of Christian Art*, and Ruskin's *Mornings in Florence*.

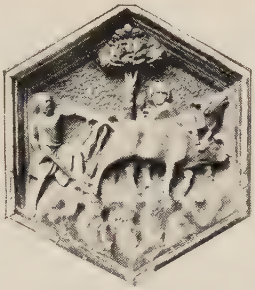
Photo ALINARI, ANDERSON, BROGI.



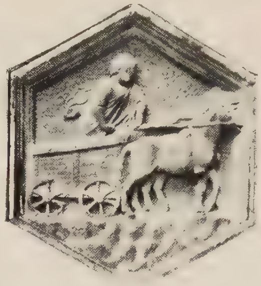
1. Conquest of the sea.
Navigation and colonisation.



2. Conquest of the earth.
Hercules and Antæus



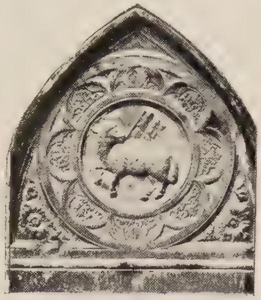
3. Agriculture.
The reclaiming of the soil.



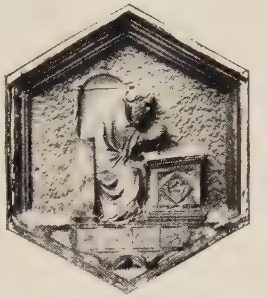
4. Trade,
or earthly prosperity.

The reliefs which adorn Giotto's Campanile form a most interesting series, exhibiting, in distinct compartments—on each side—an epitome of history, a chronicle of human progression, physical, intellectual, and moral, from the Creation till Giotto's day.

These admirable reliefs are fully described in *The Shepherd's Tower* by Ruskin. The best art critics in every age have agreed that Giotto 'soared above the conception of the most competent architects' in the model which he created; and that in the ornaments of bas-relief and sculpture the most perfect combination of subjects, the most admirable form, were happily brought together.

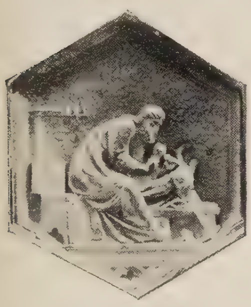


5. The Lamb of God. Christianity.
(*Over the door*).

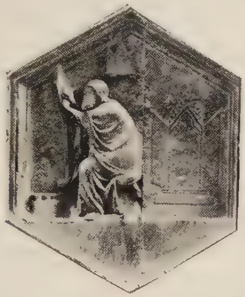


6. Architecture.

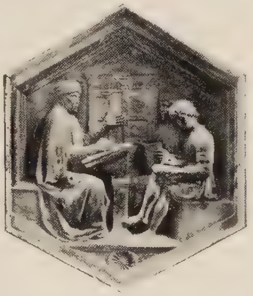
THE SIX BAS-RELIEFS on the Eastern side of the Campanile representing the period of discovery and colonisation; the human intercourse between stranger nations and the introduction of Christianity. *Designed by* GIOTTO, *executed by* ANDREA PISANO.



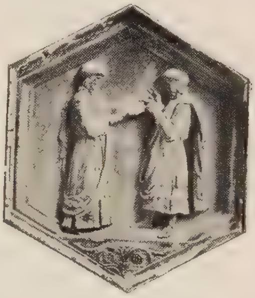
1. Sculpture. (Phidias?)



2. Painting. (Apelles?)

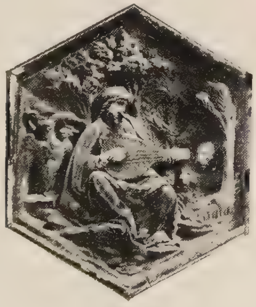


3. Grammar.

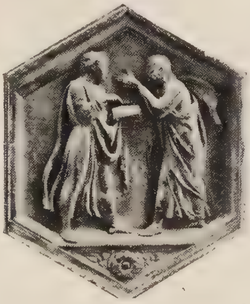


4. Arithmetic. (Pythagoras?)

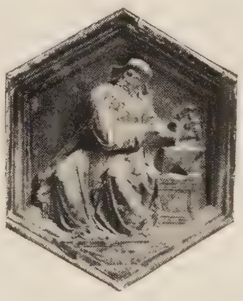
THESE RELIEFS, on the Northern side of the Campanile, represent the period of intellectual and moral development the Fine Arts, Philosophy, Poetry, and the Exact Sciences.



5. Music. (Orpheus?)



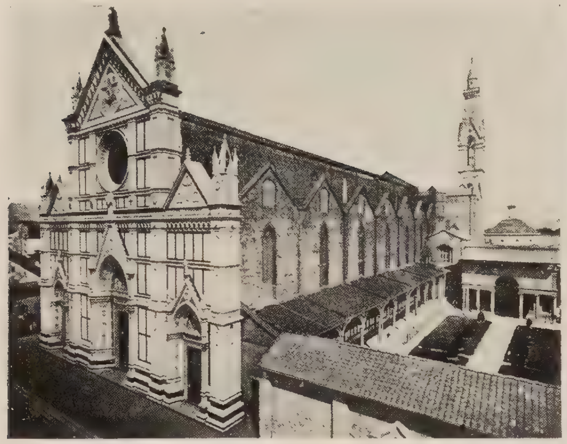
6. Logic. (Plato and Aristotle?)



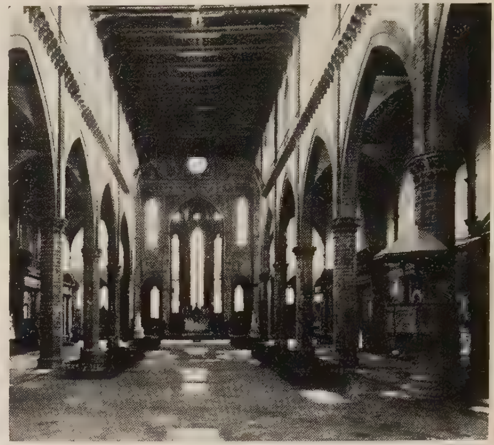
7. Harmony. (Tubalcain?)

The last five reliefs executed in the middle of the 15th cent. are attributed to LUCA DELLA ROBBIA.

Photo ALINARI, ANDERSON, BROGI.



SANTA CROCE begun by ARNOLFO DI CAMBIO in 1294.
In the cloisters: the Pazzi Chapel, *by* BRUNELLESCHI.

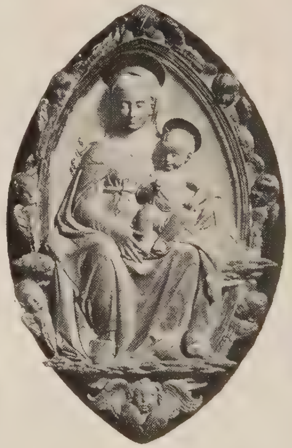


INTERIOR OF SANTA CROCE. A Franciscan church.

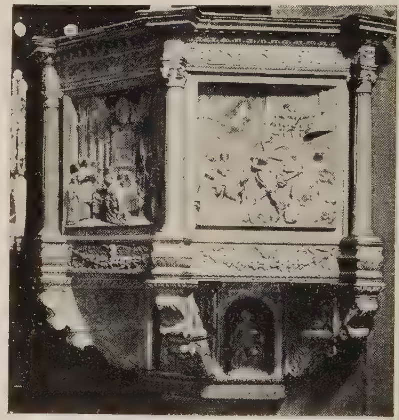
This is the oldest and finest of all the churches belonging to the mendicant orders. It is 460 ft. long and 134 ft. wide. Almost from its foundation this church became the favourite place of interment of the Florentines. In the colossal space of the nave, which is only the more impressive by reason of its extreme simplicity, are buried, under splendid monuments, some of the greatest Italians. Hence, the church is called the «Pantheon» or «Westminster Abbey» of Florence.

Santa Croce, contains, moreover, an exquisite marble pulpit, and many important frescoes by GIOTTO and his scholars.

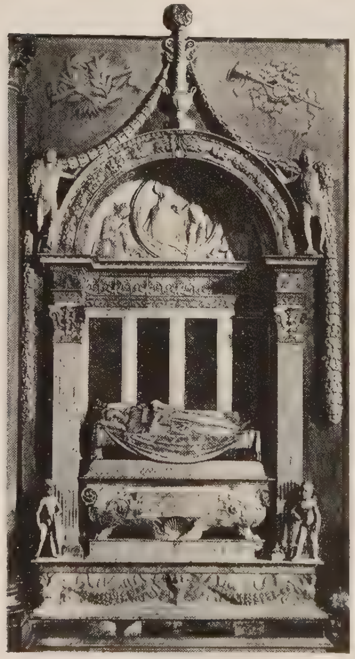
The piazza in front of the church was the scene of tournaments and games.



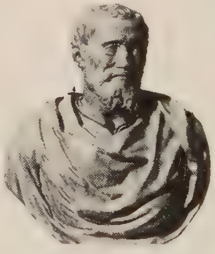
MADONNA DEL LATTE.
By A. ROSSELLINO.



MARBLE PULPIT. *By* B. DA MAIANO. A. D. 1475.
With stories from the life of S. Francis.

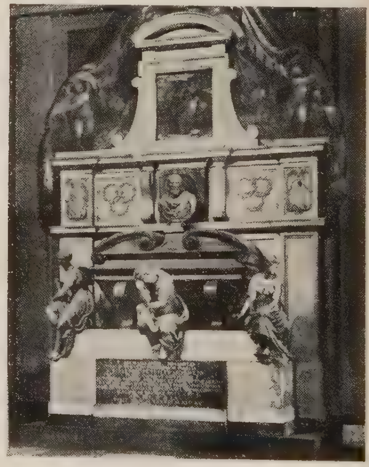


MONUMENT TO MARSUPPINI († 1455).
By DESIDERIO DA SETTIGNANO.



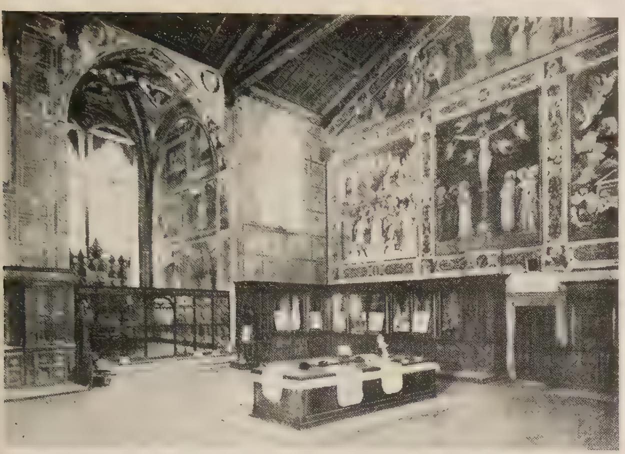
BUST OF MICHELANGELO.
By B. LORENZI.

Michelangelo died in Rome in his ninetieth year; during his illness, he had expressed a wish that his body should be taken to Florence, and buried at Santa Croce. After his death his remains were secretly transported to Florence, and a great funeral ceremony, in the presence of an immense number of artists and people took place in the church of San Lorenzo.

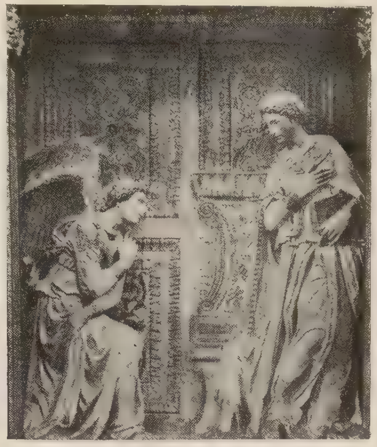


TOMB OF MICHELANGELO († 1564).
With the figures of Sculpture, Painting and Architecture.
Erected in 1570. Designed by Vasari.

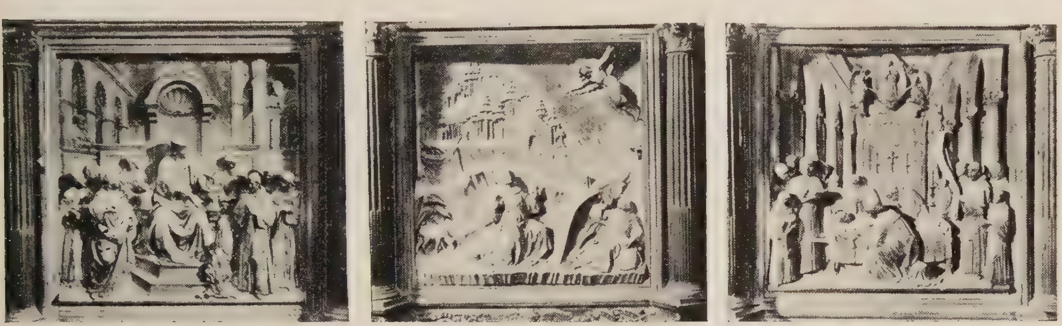
Photo ALINARI, ANDERSON, BROGI.



VIEW OF THE SACRISTY, *and the frescoes by* NICCOLÒ DI PIETRO GERINI (1400).

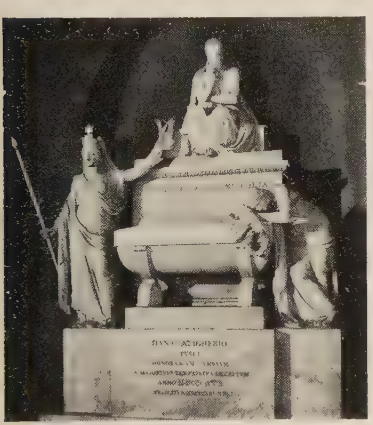


ANNUNCIATION. *By* DONATELLO. A. D. 1430.



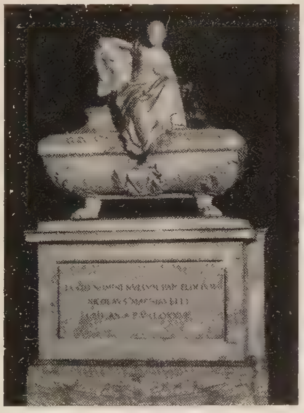
THE ORDEAL OF FIRE. ST. FRANCIS RECEIVING THE STIGMATA. DEATH OF ST. FRANCIS.

Marble reliefs on the pulpit by Benedetto da Maiano, representing events from the life of St. Francis.



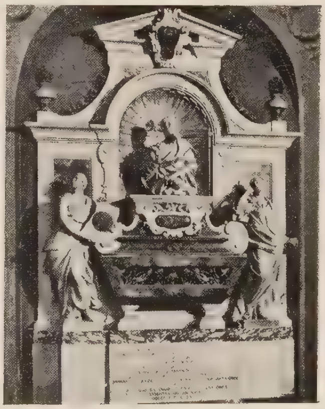
CENOTAPH OF DANTE († 1321).
By STEFANO RICCI. A. D. 1829.

Dante Alighieri, born at Florence in 1265, was the first great poet of modern times. His « Vita Nuova » is epochmaking in many ways; his « Divina Commedia » is a mirror of the whole Universe, a history of Humanity. He was unrighteously banished from Florence for political reasons and lies buried in his death city at Ravenna. The Florentines, having repented, begged back his body which the Ravenna people obstinately kept.



TOMB OF MACHIAVELLI († 1527).
By I. SPINAZZI.

Niccolò Macchiavelli, born in Florence, was secretary of the Florentine Republic. Being opposed to the Medici was imprisoned and subjected to torture on their return to power. At last set at liberty, spent the last years of his life in literary labours, producing among other works â « History of Florence » and a treatise on government, entitled « The Prince ».



TOMB OF GALILEO († 1642).
By G. B. FOGGINI.

Galileo, born at Pisa, demonstrated the isochronism of the pendulum; constructed the first astronomical telescope, and proved the motion of the earth, thus provoking the hostility of the Church towards him. He was imprisoned and brought before the Inquisition where he was compelled to forswear himself; but he concluded his recantation with the exclamation: « but, it moves ! »

The church of Santa Croce is " the recognised shrine of Italian genius,"—Michelangelo, Machiavelli, Galileo, Alfieri, Ugo Foscolo, Leonardo Bruni, Marsuppini, Lanzi, Ghiberti, and many other famous men lie buried here. On the pavement are a large number of monumental tombstones of illustrious Florentine citizens: disciples of St. Francis, prelates, scholars, and warriors.

Photo ALINARI, ANDERSON, BROGI.

LEGEND OF THE ORIGIN AND FINDING OF THE HOLY CROSS. *Frescoes by* AGNOLO GADDI (1380).

1. Seth receives a branch of the Tree of Knowledge; 2. Seth plants over Adam's grave the branch from which afterwards the "wood" of the Cross was to be taken.

9. The Empress Helena causes the Cross to be carried in procession amid adoring people to Jerusalem where she left half of it in a precious silver shrine.

The traditional legend relates that : — « Adam, being sick, sent his son Seth at the Gates of Paradise to procure the oil of mercy to anoint him. **(1)** The archangel Michael appeared and told Seth that the oil could only be obtained after 5500 years (the period corresponding with the interval from the Fall to the Atonement) had elapsed ; meanwhile he gave him a branch of the tree whereof Adam had eaten, bidding him to plant it on Mount Lebanon, and that when it bore fruit his father would be healed. Seth returned and **(2)** finding his father dead, buried him and planted the branch on his grave, where it took root and flourished into a big tree till the days of Solomon, when it was cut down and used in building the Temple. The workmen, however, finding the "wood" unsuitable, rejected and threw it aside into a certain marsh, where it served as a bridge. But when the Queen of Sheba came to Jerusalem to visit Solomon, and was about to step upon the "wood" to cross the said marsh, she beheld in a vision how the Saviour of the world was to be suspended on it, and **(3)** forthwith she knelt down and worshipped the "wood"; at the same time informing Solomon that when this event should occur the kingdom of the Jews would come to an end. Solomon, alarmed, **(4)** causes the tree to be buried in the deepest bowels of the earth, on the spot whence afterwards arose the Pool of Bethesda. At the time of Our Lord's passion, the tree having been found floating on the surface of the water, **(5)** was taken out by the Jews and **(6)** used to construct the Cross of Christ.

After the crucifixion, the Cross lay buried for 300 years, until **(7)** the Empress Helena, mother of Constantine, discovered it together with the crosses of the two thieves. The difficulty of distinguishing the Cross of Christ from the two pertaining to the robbers was solved by the bishop of Jerusalem, who **(8)** caused a dying woman to touch all three, and when she came to the True Cross she was immediately healed. Helena **(9)** caused the Cross of the Lord to be taken to Jerusalem and to be cut in halves ; one half she carried away for her son, the other half she left, enclosed in a costly silver shrine, at Jerusalem.

After many years, Chosroës, King of the Persians, subjugated all the kingdoms of the East, took Jerusalem, and **(10)** carried away the part of the True Cross left there by Helena. He **(11)** built a tower of gold and silver, in which he dwelt, and placing the Cross beside him, commanded all men to worship him as King of kings, and Lord of lords. This aroused the indignation of the Christian Emperor Heraclius **(12)** to whom an angel appeared bidding him to recover the Cross. Heraclius with a mighty army, came to the Danube to fight against the son of Chosroës, and the two princes agreed to settle their dispute **(13)**

(*Continued on next page*).

3. *Centre*: The Queen of Sheba worships the sacred "wood"; 4. *Right*: Solomon orders the burial of the sacred "wood".

5. *Left*: The "wood" is taken from the pool of Bethesda, and 6. *Right*: is used to construct the Cross of Our Saviour.

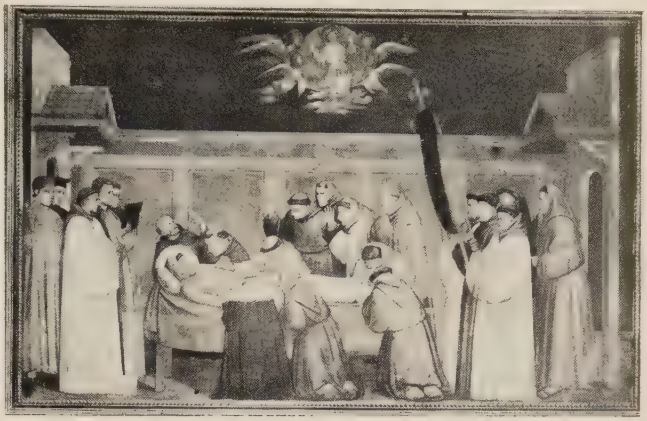
7. *Right*: The Cross buried for 300 years is discovered ; 8. *Left*: its authenticity is miraculously revealed.

10. Chosroës, King of Persia, captures Jerusalem and carries off the portion of the Cross preserved there.

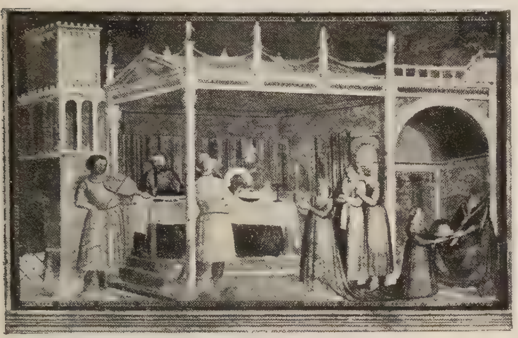
11 *Left*: Chosroës in the tower; 12. *Centre*: Heraclius in his tent; 13. *Right*: Victory of Heraclius at the bridge.

14. *Left*: Death of Chosroës; 15. *Above*: Heraclius trying t enter Jerusalem on horse; 16. *Right*: he enters on foo

St. Francis of Assisi was born in 1182. His father was a rich merchant. In his youth Francis led a life of pleasure and frivolity. In a quarrel between the inhabitants of Assisi and Perugia in 1201 he was imprisoned when he was seized with a dangerous fever. It was on this occasion that his thoughts turned towards God and to higher things ; a feeling of contempt for the world and its vanities, sank deep in his mind, and after a year of imprisonment he returned home and devoted himself to a life of poverty and self-denial. Followers soon collected round him, and in 1210 he founded his famous Order of Mendicant Friars, the *Franciscans.* Poverty and self-abnegation were the essential characteristics of the order, which soon spread all over Europe. During his prayers St. Francis was frequently favoured with visions of the Virgin and the Saviour ; the most important being the one experienced on Mount Alvernus in 1224, when Christ impressed upon him the marks of his wounds (stigmata). Broken in health through a life of hard work and privations he died on 4th Oct. 1226, and was canonized two years after.



DEATH OF ST. FRANCIS. *Fresco by* GIOTTO ca, 1310 (*Cappella Bardi*).

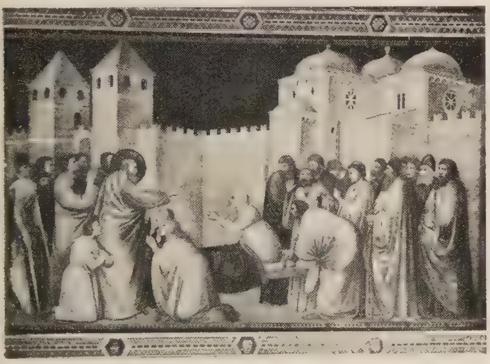


THE BANQUET OF HEROD.
Fresco by GIOTTO, ca. 1310 (*Cappella Peruzzi*).

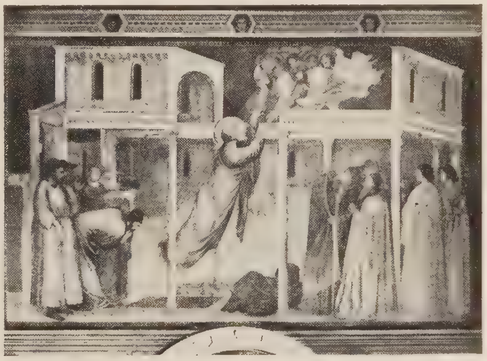
The chapels belonging to the Bardi and Peruzzi, the two great banking families of Florence, were adorned with frescoes by Giotto (ca. 1310). In the Bardi, the chapel nearest the choir, the master painted seven scenes from the life of St. Francis ; in the adjoining Peruzzi chapel, three scenes from the story of the Baptist (left wall), and three scenes from that of S. John the Evangelist. These paintings, the work of Giotto's ripest years, full of simplicity and sentiment, display great mastery and freedom of movement.

GIOTTO (1267-1337), was the first of the great Florentine painters who exercised the most influence on the development of Art. Filling the walls of churches and palaces in different parts of Italy with pictures of sacred history and the legends of saints, he depicted the whole range of human emotion. He worked for forty years not only creating but inspiring enthusiasm everywhere. His pupils and followers worked after his manner but, with one or two exception, none of them possessed extraordinary abilities, and, like all imitators, their work grew poorer as their distance from their master increased.

In the 14th century the religious sentiment dominated the plastic faculty. Under the influence of the two new religious orders—Franciscan and Dominican—numerous new churches and monasteries were being erected throughout Italy. There was a demand to decorate the internal walls of these edifices with such representations as the Life of Christ, of the Virgin Mary, and the stories of the favorite saints for the encouragement of piety or with Biblical stories,—the Last Judgment, Paradise, Inferno, etc., intended to teach and to impress on the minds of the people the doctrines of the Church. Thus, the aim of fourteenth century painters was to tell a story in a simple unaffected way ; and as they were only required for the object itself, they seldom used their imagination or attempted (*Continued on next page*)



THE RAISING OF DRUSIANA.



ASCENSION OF ST. JOHN THE EVANGELIST.

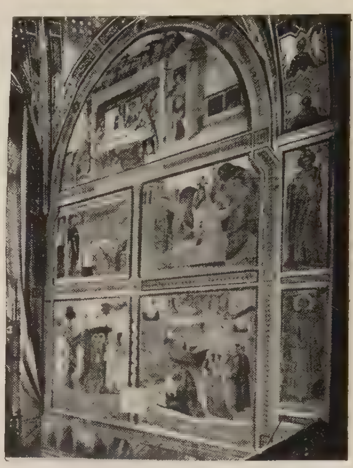
Frescoes by GIOTTO ca. 1310, *in the Cappella Peruzzi.*

(*Continued from preceding page*) by single combat on the bridge, in which Heraclius defeated and killed the son of Chosroës. He (**14**) then went to Chosroës, seized him in his tower, beheaded him and carried off the Cross back to Jerusalem. But when, (**15**) mounted on his royal steed he was about to enter the city through the gate which the Lord had entered on an ass, the stones of the gate suddenly descended and closed themselves up like a wall. An angel appeared and reproved the emperor for his presumption. Then Heraclius shedding tears at once dismounted, and (**16**) stripped to his shirt, took the Cross and walked barefooted to the wall, which then parted giving him free admission, and he finally restored the Cross to its place. »

Photo ALINARI, ANDERSON, BROGI.

Scenes from the Life of the Virgin, *frescoes by* TADDEO GADDI (*Cappella Baroncelli*).

Scenes from the Life of the Virgin.

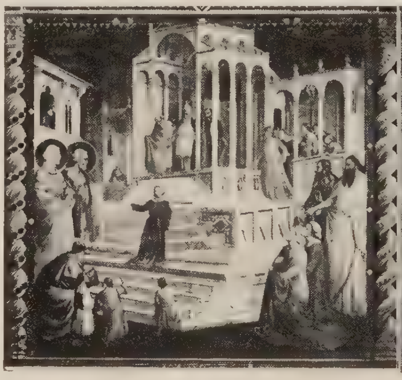


Scenes from the Life of Mary Magdalen.

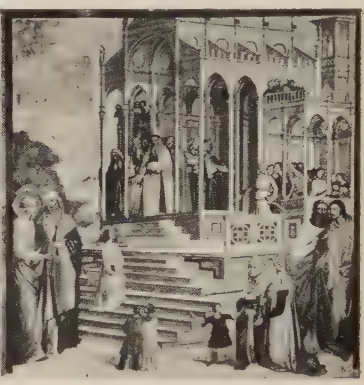
Frescoes by GIOV. DA MILANO (*Cappella Rinuccini*).

(*Continued from page 221*) to make an exhibition of their skill in portraying violent emotion or uncalled-for passion. This pictorial art, carried out in a given form, without essential advance or change in its method of representation, was called « Giottesque », and prevailed till the dawning days of the 15th century when an artist appeared —young Masaccio—who pointed the way with his frescoes in the church of the Carmine (p. 240).

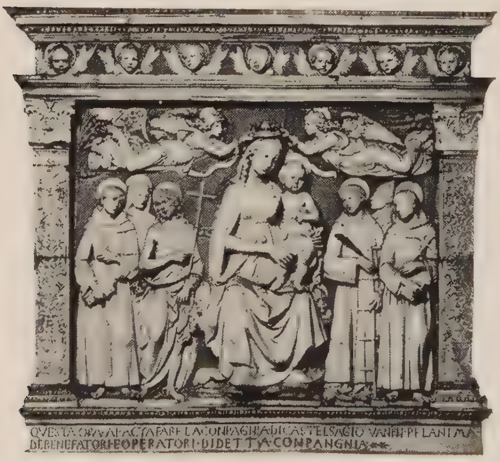
A comparison of the two frescoes given here representing the « Presentation in the Temple », shows the close similarity of Giottesque work. In both pictures the treatment is very slightly varied. Almost every group is reproduced exactly, each figure is stereotyped: in da Milano's picture pointed arches,—the new Gothic style of architecture,—replace the old Romanesque round ones of Taddeo's composition.



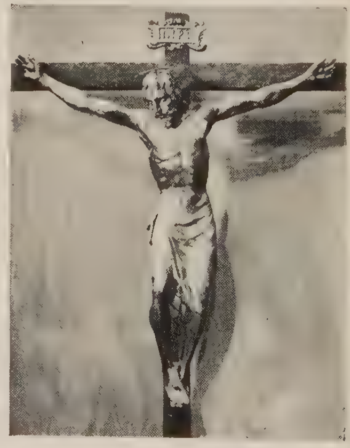
PRESENTATION IN THE TEMPLE.
Fresco by TADDEO GADDI ca. 1335.
(*Pupil of Giotto*).



PRESENTATION IN THE TEMPLE.
Fresco by GIOV. DA MILANO ca. 1365.
(*Pupil of Taddeo Gaddi*).


QVESTA OPA A FACTA FARE LA CONPAGNIA DI CASTELSAGIO VANNI PE L'ANIMA
DE BENEFATORI E OPERATORI DI DETTA COMPANGNIA

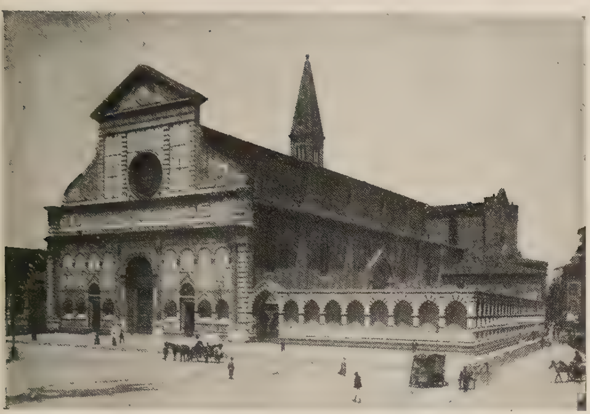
MADONNA ENTHRONED with Saints.
Terracotta by L. DELLA ROBBIA.



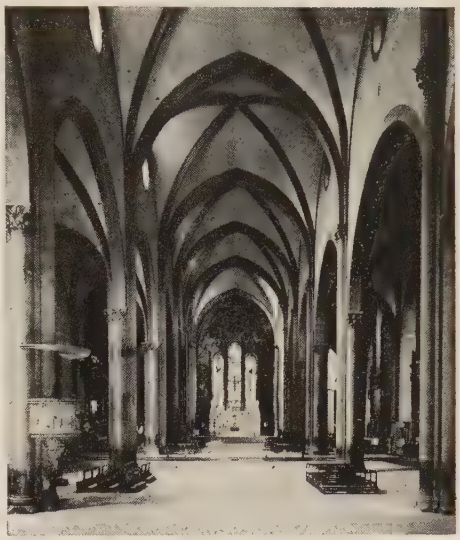
WOODEN CRUCIFIX,
by DONATELLO.

When Donatello exhibited this crucifix, his friend Brunelleschi remarked that the figure of Christ looked like a peasant. Donatello, mortified, replied that it was easier to criticize than to make another as good; to which his friend vouchsafed no reply, but practically answered him by modelling a crucifix more in harmony with his ideal, and then happening to meet him in the street one morning, invited him to breakfast at his studio. As they walked together, Brunelleschi, feigning a momentary engagement, begged Donatello to precede him with a supply of eggs, cheese, and fruit which he had just bought in the market; and, following him unobserved to the door, saw him, as he caught sight of the crucifix, let go the corners of his apron (filled with eatables), and heard him, as he stood surrounded by the broken eggs, exclaim in an ecstasy of admiration: « By the side of this my Christ was indeed but a crucified peasant ». (*Brunelleschi's crucifix, is given on the opposite page*).

Photo ALINARI, ANDERSON, BROGI.



Santa Maria Novella. *Begun* A. D. 1278; *completed* A. D. 1357.
Façade by Leon Battista Alberti. A. D. 1470.



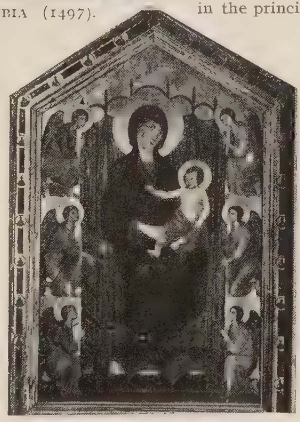
Interior of the Church. *Gothic style.*

The Dominican Church of S. Maria Novella was the first important monumental church built at Florence. The interior design, in pure Tuscan-Gothic, was prepared by two Dominican friars Fra Sisto and Fra Ristoro. In order to give an impression of greater magnitude and perspective, the architects diminished the width of the arches dividing the nave from the aisles towards the transept and raised the pavement two steps half way up the whole width of the church. Thus, from the main entrance the nave appears longer than it actually is, owing to the decreasing distances of the pillars. The marble façade, begun in 1350 in the Gothic style, was completed in the Renaissance style from designs by Leon Battista Alberti, at the expense of Giovanni Rucellai. The adjoining monastery was the residence of the popes and other distinguished guests of the city. The vast piazza in front of the church was frequently used for church festivals, and for chariot races, the two obelisks serving as goals.

Upper part of a lavabo by G. della Robbia (1497).

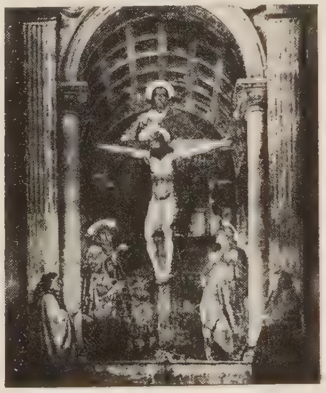
St. Dominic was born in 1170 in Calaruga, Spain. He studied theology and became a canon in the diocese of Osma. While on a mission to France preached to the Albigenses and distinguished himself in the conversion of those heretics. In 1215 he founded a religious order of preaching friars at Toulouse. Soon after he visited Rome (where he met St. Francis of Assisi), and obtained the papal sanction for the foundation of his *Order of Preachers.* From this time St. Dominic was busily engaged all over Europe founding convents for his followers, the *Dominicans,* whose special charge it was to guard the orthodoxy of the Church. In his zeal he sanctioned persecution when persuasion was of no avail; a practice relentlessly followed by the chiefs of the Spanish Inquisition. In 1220 he took up his residence in the principal convent of his Order at Bologna, making occasional journeys to superintend the more distant communities. But, fatigue, excitement and the extreme heat of the season brought on a raging fever, of which he died on 6th August 1221.

Wooden Crucifix. *By* Brunelleschi.
(*See note on preceding page*).



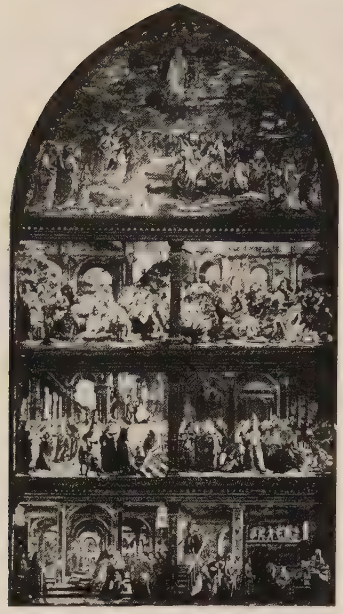
Madonna « Rucellai ».
Altar-piece attributed to Cimabue.

This is one of the most famous works of Cimabue. The picture was so enthusiastically admired when it was first painted (1280), that it was carried in joyous procession from Cimabue's studio to this church.



The Holy Trinity.
Fresco by Masaccio.

Photo Alinari, Anderson, Brogi.

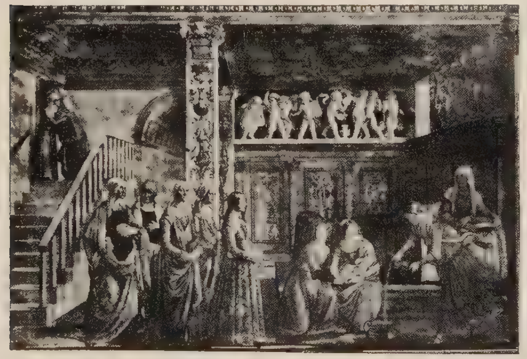


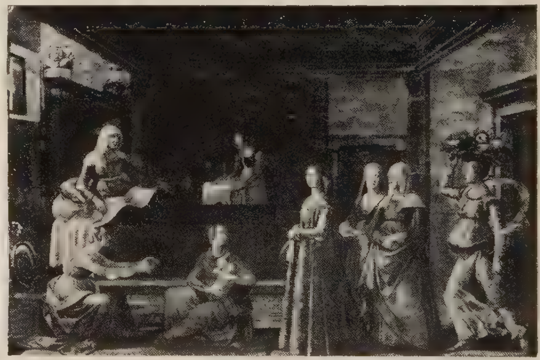
Scenes from the Life of the Virgin.
Frescoes on the left wall.

Scenes from the Life of the Baptist.
Frescoes on the right wall.

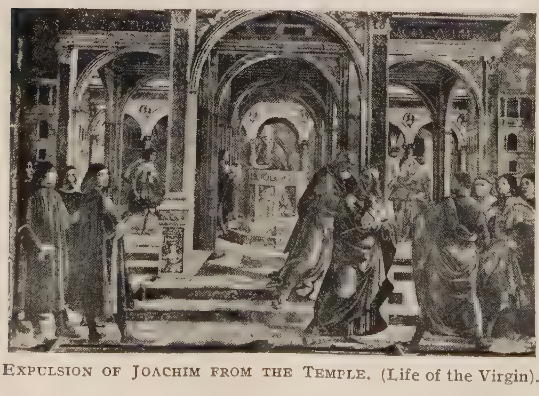
The choir chapel contains Domenico Ghirlandaio's most important frescoes, painted about 1490. This was the chapel of Giovanni Tornabuoni, chief of the Medici bank in Rome, in 1485. Giovanni had lost his wife, Francesca Pitti, in child birth (p. 300), and on his return signed a contract with Ghirlandaio to decorate the chapel in her honour with subjects from the *Life of the Virgin* and *St. John the Baptist*, his patron. The painter assisted by numerous pupils, among whom was young Michelangelo, devoted four years to the undertaking. On the upper part of the window wall is a Coronation of the Virgin; on either side of the window are SS. Francis and Peter Martyr, the Annunciation and John the Baptist, and below these, kneeling, Giovanni Tornabuoni and Francesca Pitti, his deceased wife. On the left wall, beginning below from left to right: the Expulsion of Joachim from the Temple, Nativity of Mary, Presentation in the Temple, Nuptials, Adoration of the Magi, Massacre of the Innocents, and Death and Assumption. On the right wall, from right to left: Zacharias in the Temple, the Visitation, Nativity of John, Zacharias naming the child, the Baptist preaching in the desert, Baptism of Christ and the Feast of Herod.

The most striking feature of these frescoes is the modernizing of sacred history by the introduction of numerous contemporary portraits of eminent men and beautiful women making visits of ceremony; together with many details of every day life in Florence. Thus, in the *Nativity of the Virgin* Ghirlandaio gives us a portrait of Lodovica Tornabuoni and four noble ladies; in the *Nativity of the Baptist* that of Ginevra de' Benci, a celebrated beauty of her day; in the *Visitation* that of Giovanna degli Albizi who became the bride of Lorenzo Tornabuoni; in the scene of *Zacharias in the Temple* portraits of Marsilio Ficino, Cristoforo Landino, Angelo Poliziano, and members of the Tornabuoni family and their kinsmen the bankers Sassetti; in the *Expulsion of Joachim* we have the painters Baldovinetti, Mainardi, and Ghirlandaio himself.

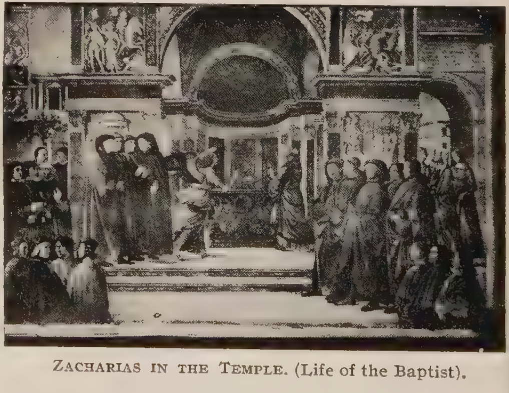




The Birth of the Virgin. *Frescoes by* Ghirlandaio. The Birth of John the Baptist.



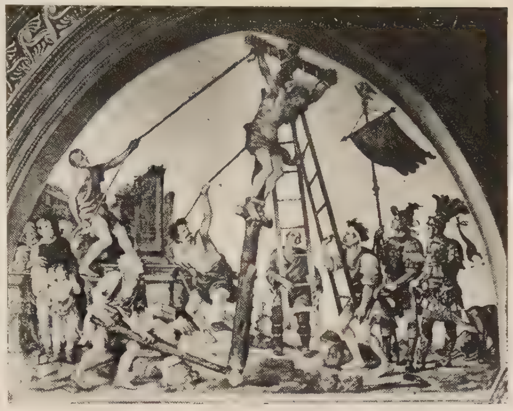
Expulsion of Joachim from the Temple. (Life of the Virgin).



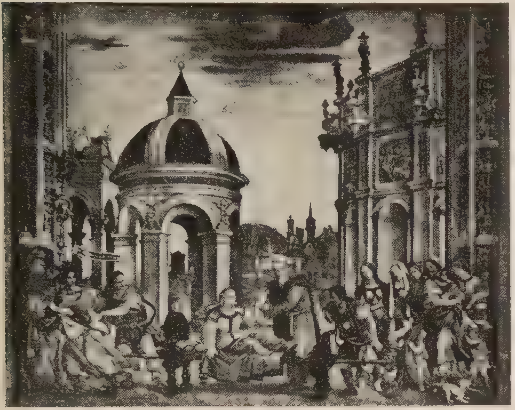
Zacharias in the Temple. (Life of the Baptist).

The Chapel of Filippo Strozzi, to the right of the choir, contains the tomb of the founder who died in 1491, and frescoes by *Filippino Lippi* (1502) representing stories from the Lives of St. Philip and St. John the Evangelist. Right wall: *St. Philip exorcising the dragon,* which had been worshipped as the god Mars, by the inhabitants of Hierapolis. The dragon, at the saint's command, has crept from a hole beneath the altar, and while moving emits such dreadful odor that the son of the king has fallen dead in the arms of his attendants. But Philip restored him to life. *Martyrdom of St. Philip*: here the saint is crucified as the priests of the dragon were incensed against him. Left wall: *St. John resuscitating Drusiana* (comp. with Giotto, p. 221). *Martyrdom of St. John,* in a cauldron of boiling oil (omitted here). On the ceiling are represented the Patriarchs.

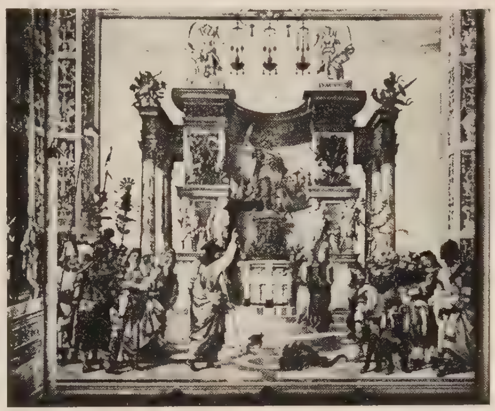
Filippino Lippi, the son of Fra Filippo and Lucrezia Buti, was born in 1457. His master was Botticelli, whose influence is very observable in many of his works. In 1484 he was charged with the completion of the frescoes in the Brancacci chapel which Masaccio had left unfinished sixty years before. On the whole his works show great skill in composition, and great refinement of feeling. But in these frescoes painted at the close of his career he spends himself in superfluous and ineffective inventions—violent gestures, strange attitudes, streaming draperies, archeological ornaments, which destroy all sense of beauty and repose.



Martyrdom of St. Philip Apostle.

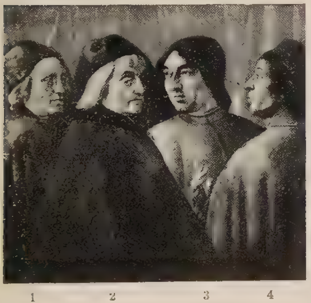


St. John Resuscitating Drusiana.



St. Philip exorcises a dragon.

Frescoes by Filippino Lippi *in the Cappella Filippo Strozzi.*



1. Marsilio Ficino; 2. Cristoforo Landino; 3. Angelo Poliziano; 4. Gentile de' Becchi, Bishop of Arezzo.

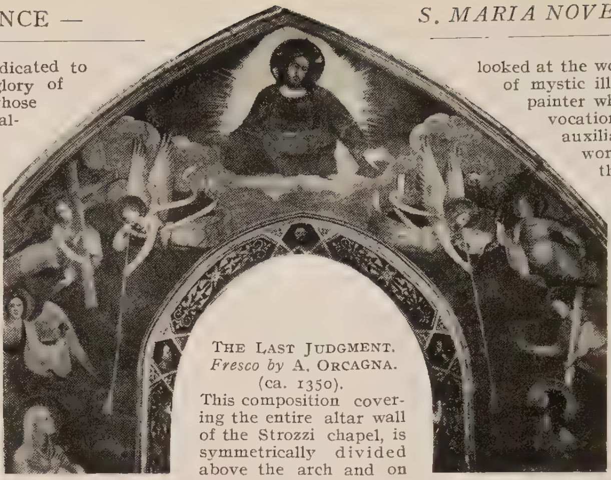
Lodovica Tornabuoni.
(*Birth of the Virgin*).

Ginevra de' Benci.
(*Birth of the Baptist*).

Giovanna degli Albizi.
(*Visitation*).

Domenico Ghirlandaio was born in Florence in 1449. He studied painting under the direction of Baldovinetti. At that time the Renaissance movement was in full swing at Florence, and he rose admist the great influences around him. Fresco was his favourite vehicle, and he is said to have declared that he would like to decorate the whole circuit of the walls of Florence with frescoes. He combined the art of distributing figures in a given space, with perspective and truth to nature, in greater perfection than any other painter of his times. He died of plague fever in 1494 and was buried in the church of Santa Maria Novella.

Photo Alinari, Anderson, Brogi.



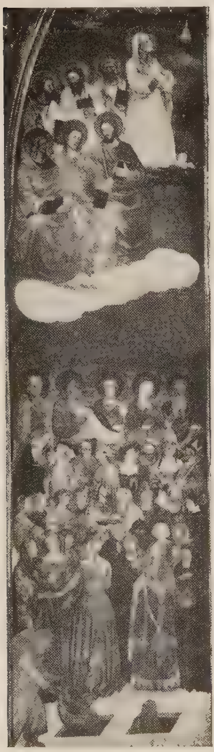
The Strozzi Chapel is dedicated to St. Thomas Aquinas, the glory of the Dominican order, whose virtues are extolled in four allegorical medallions on the ceiling. On the altar wall is painted the Last Judgment, on the left wall Paradise, Inferno on the right. The whole is a rare example of a completely preserved mid-14th century chapel. After the lapse of five centuries these compositions bring us face to face with one of the greatest ideals of medieval times: Mysticism; when Christendom looked at the world through a fantastic veil of mystic illusions. In those days the painter who felt conscious of his high vocation considered himself as the auxiliary of the preacher. « His work », says Symonds, « was then a Bible, a compendium of grave divinity and human history, a book embracing all things needful for the spiritual and the civil life of man. He spoke to men who could not read, for whom there were no printed pages, but whose heart received his teaching through the eye ».

THE LAST JUDGMENT.
Fresco by A. ORCAGNA.
(ca. 1350).

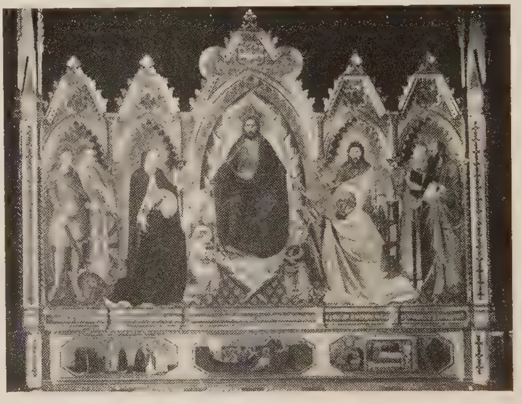
This composition covering the entire altar wall of the Strozzi chapel, is symmetrically divided above the arch and on either side of the window.

High up, the Saviour appears on a cloud and makes the sublime gesture that decrees the end of the world; he is accompanied by angels displaying the instruments of the Passion, and blowing the summons. The Apostles, equally divided on either side, sit as assessors, while the Virgin and St. John kneel between them and the Saviour.

The scene of the resurrection takes place below; on the left, beside a row of five saints, are grouped the Elect, all evidently portraits, in the costume of the time—here is seen Dante gazing up in fixed adoration, and Petrarca in priestly dress. On the right, beside a row of five heresiarchs, are crowded the Condemned. The faces in the first (left) group express the foretaste of celestial beauty those in the second (right) are distorted by grief and despair. In the foreground angels help the Elect rising from their graves, while the Condemned are eagerly pulled out by devils.

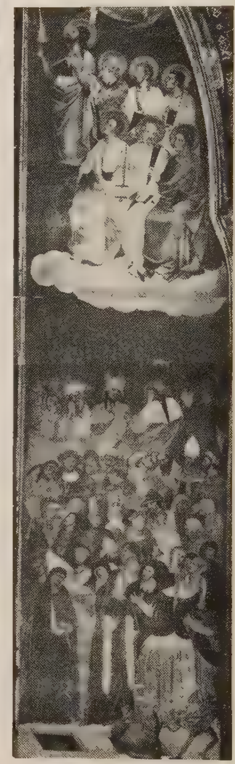


THE ELECT.

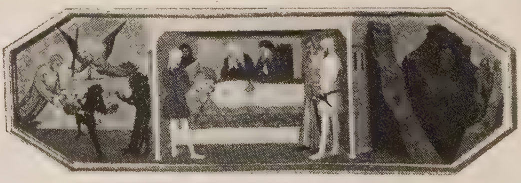


Altar-piece by ANDREA ORCAGNA. A. D. 1357.

CHRIST giving the Keys to S. Peter (right) and the book to S. Thomas Aquinas, who is presented by the Madonna; behind them the Arcangel Michael and S. Catherine of Siena; *On the right*, S. John the Baptist, S. Laurence and S. Paul.

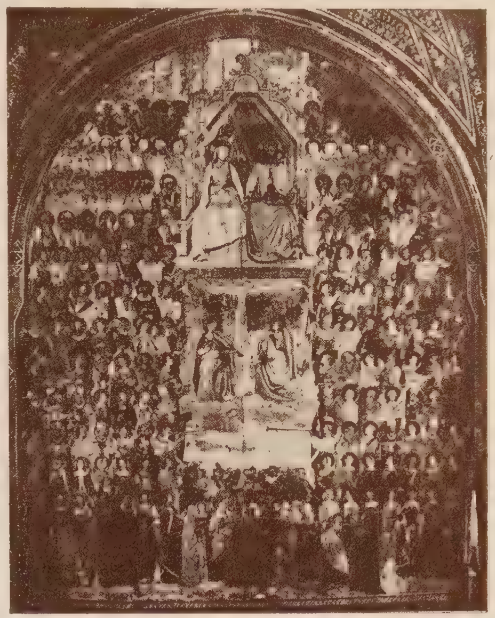


THE CONDEMNED.



The contention for the soul of Emp. Henry II. († 1024). *In the centre* the emperor is seen dying; *on the right* devils go to seize his soul; *on the left* St. Michael holds the scales to weigh the souls.

Orcagna's predella picture given below represents the following quaint legend, « One night, a certain hermit sitting in his hut heard a sound as of a host rushing past. He opened his window, and called out to know who they could be, and a voice answered, 'We are demons; Henry the Emperor is about to die, and we go to seize his soul!' The hermit then requested that on their return they inform him of the result. This they promised, and after a time that same night they came again, and knocked at the window. When the hermit inquired of their success, the fiends swore that all had gone ill, for they arrived just as the emperor expired, and were about to seize his soul when, lo! his good angel came to save him. 'We disputed long, and at last the Angel of Judgment' (St. Michael) 'laid his good and evil deeds in the scales, and, behold! our scale descended and touched the earth;—the victory was ours! when all at once the *roasted fellow*' (St. Laurence) 'appeared, and flung a gold cup' (which the emperor had presented to the Church) 'into the other scale, which changed the balance, and we were forced to withdraw in a hurry.' And having said these words, the whole company of demons vanished ». (*See* Jameson's *Sacred and Legendary Art*).



PARADISE. *Fresco by* ANDREA ORCAGNA.

Andrea Orcagna's "Paradise" is a work of singular grandeur in conception and stateliness in arrangement.

Above, between bands of Angels and Apostles, the figures of the Saviour and the Virgin are seated on a magnificent throne, under which are two angels, one singing praises on his viol, the other kneeling in prayer, typifies the worship of eternity.

Right and left is an immense company of saints, martyrs, virgins, prophets, patriarchs,—all absorbed in vision and love of God. They are ranged side by side in unbroken lines extending from top to bottom 'like lilies in a garden border.'

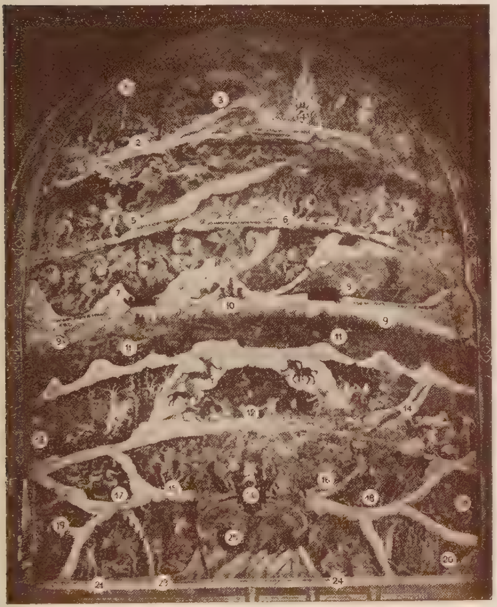
The intermediate space below is occupied by groups of the Elect, the new comers, in the dress of the artist's time. Among the figures is Dante himself, the inspirer of this pictorial poem. Conspicuous in the foreground, is a woman (the donor) in a black dress introduced by an angel to Paradise.

The wonderful beauty of the faces, beaming with rapture and beatitude can only be discovered after long study.

Orcagna's Hell is divided in accordance with Dante's first *cantica*; hence, the successive circles or regions,—each with its appropriate horrors—are more easily followed if compared with the various episodes commemorated by the great Poet.

Beginning from the top:

1. The *Gloomy Forest*, where Dante lost his way (*Inf.*, I, II).
2. *Vestibule of Hell.* Here are punished those who had passed their time (for living it could not be called) in a state of apathy and indifference both to good and evil (*Inf.*, III).
3. The old ferryman Charon crying, « Woe to you wicked spirits! hope not ever to see the sky again » (*Inf.*, III).
4. *First circle.* Limbo wherein are the souls of those, who, although they have lived virtuously, nevetherless, for lack of baptism, merit not the bliss of Paradise (*Inf.*, IV).
5. *Second circle.* Here in the presence of Minos, the Infernal Judge, the carnal sinners are tossed about ceaselessly by the most furious winds: on this side and on that (*Inf.*, V).
6. *Third circle*, wherein the gluttonous are punished. Cerberus with his threefold throat barks at them, flays them, and their limbs piecemeal disparts. Their torment is to lie in the mire (*Inf.*, VI).
7. *Fourth circle*, guarded by Plutus. Here the prodigal and the avaricious are condemned to the same torment; which is, to meet in direful conflict, rolling great weights by main force against each other with mutual upbraidings (*Inf.*, VII).
8. *Fifth circle.* The Stygian lake, wherein the wrathful and the gloomy, all naked, are sunk (*Inf.*, VII).
9. The iron ramparts encircling the fiery city of Dis guarded by throngs of angry devils (*Inf.*, VIII).
10. Gateway to the city of grief domineered by the three hellish Furies with serpents twined in their hair (*Inf.*, IX).
11. *Sixth circle.* The city of Dis, wherein the arch-heretics are interred in sepulchres burning with intense fire (*Inf.*, IX).
12. *Seventh circle* A. River of hot blood wherein are tormented those who committed violence against their neighbour. On the banks a troop of Centaurs armed with keen arrows chase them whenever they attempt to emerge from the blood (*Inf.*, XII).
13. *Seventh circle* B. Marsh which contains both those who have done violence on their own persons and those who have violently consumed their goods; the first changed into rough and knotted trees whereon the harpies build their nests, the latter chased and torn by black female mastiffs (*Inf.*, XIII).
14. *Seventh circle* C. Plain of arid and hot sand where the self-slayers and those who committed violence against God, Nature and Art, are tormented by dilated flakes of fire, which are eternally showering down upon them (*Inf.*, XIV).
15. *Eighth circle* A. Gulf containing those who, either for their own pleasure, or for that of another, have seduced any woman from her duty; these are violently scourged by demons (*Inf.*, XVIII).
16. *Eighth circle* B. Foss of ordure in which the flatterers are condemned to remain immersed in filth (*Inf.*, XVIII).
17. *Eighth circle* C. Lake of fire with apertures from which emerge the legs of those who have been guilty of simony (*Inf.* XIX).*
18. *Eighth circle* D. Gulf containing those who practised the arts of divination and astrology. They have their faces reversed and set the contrary way on their limbs; thus, unable to see ahead they are compelled ever to walk backwards (*Inf.*, XX).
19. *Eighth circle* E. Pool of boiling pitch in which are plunged the barterers or public peculators (*Inf.*, XXI).
20. *Eighth circle* F. The hypocrites, condemned to pace continually under pressure of heavy leaden bonnets, Caiaphas is seen fixed to a cross on the ground; he lies transversally on the way, so that all have to tread on him in passing (*Inf.*, XXIII).
21. *Eighth circle* G. The robbers: these sinners are tormented by venomous and pestilent serpents (*Inf.*, XXIV).
22. *Eighth circle* H. The evil counsellors; here each flame envelops a sinner (*Inf.*, XXVI).
23. *Eighth circle* I. The slanderers, the schismatics, and the heretics; they endure their penal tortures by having their limbs miserably maimed or divided in different ways. One is seen carrying his severed head like a lantern (*Inf.*, XXVIII).
24. *Eighth circle* J. The alchemists, forgers and impostors; these are afflicted by divers horrible diseases. Two, covered from head to foot with tetter, are seen propped against each other (*Inf.*, XXIX).



INFERNO. Hell. *Fresco by* NARDO ORCAGNA.

25. *Ninth and last circle.* Frozen circle guarded by Giants, wherein the traitors and the ungrateful are covered with ice (*Inf.*, XXXI).
26. Lucifer in the frozen circle gnawing sinners with each of his three mouths (*Inf.*, XXXIV). (*See also p. 210*).

The whole of this composition bears the impress of that mystical terrorism which burdened the mind of medieval Christianity.

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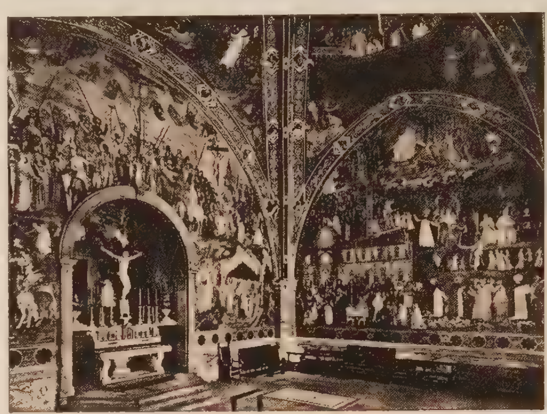
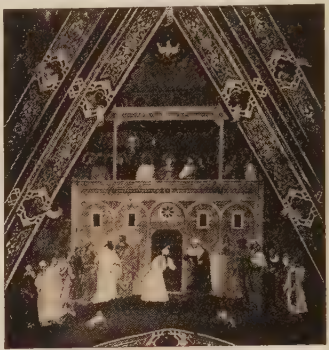
* In this region called "Malebolge" Dante trusts the simonist popes Clement V., Boniface VIII., and Nicholas III. On the soles of their feet are seen burning flames.

The Cappella degli Spagnuoli, formerly the chapter-house of the Dominican monastery, was erected about 1340, at the expense of a rich citizen of Florence, for the purpose of celebrating the newly instituted annual *Festival of Corpus Christi*. It bears its present name because assigned to the Spanish residents of Florence in 1566. The chapel is the most remarkable example of a completely decorated Giottesque interior. The frescoes, formerly attributed to Taddeo Gaddi and Simone Martini, are now supposed to be the work of ANDREA DA FIRENZE (ca. 1370). Fra Jacopo Passavanti, a Dominican, is said to have selected the theme of the pictures. « Each composition », writes Lord Lindsay, « derives significance from juxtaposition with its neighbour, and one idea pervades the whole, the Unity of the Body of Christ, the Church, and the glory of the Order of St. Dominic as the defenders and preservers of that Unity. This chapel, therefore, is to the Dominicans what the church of Assisi is, to the Franciscans the graphic mirror of their spirit the apotheosis of their fame ». The vaulted roof of the chapel is divided into four triangular compartments, and the picture in each compartment has reference to the larger composition on the wall below it. The series in its march of thought commences on the altar wall (opposite the entrance) with a representation of the Passion of our Lord, rises to its climax in the compartment of the roof with the Resurrection of Christ, continues with the Ascension on the opposite compartment, and leads to the stories from the lives of St. Dominic and St. Peter Martyr on the entrance wall. Contiguous to these, in the left compartment of the roof is represented the Descent of the Holy Spirit on the Apostles, and beneath it, on the wall, the Triumph or Glorification of St. Thomas Aquinas, the mouth-piece of that Spirit, the supreme medieval exponent of the Holy Roman Church. In the right compartment of the roof is represented the Ship of Peter—symbolical of the Church—and on the wall below, the Church Militant and Triumphant,—her Unity on earth defended, and her individual members guided on the heavenward path, by the Dominicans.



VIEW OF THE CAPPELLA DEGLI SPAGNUOLI.



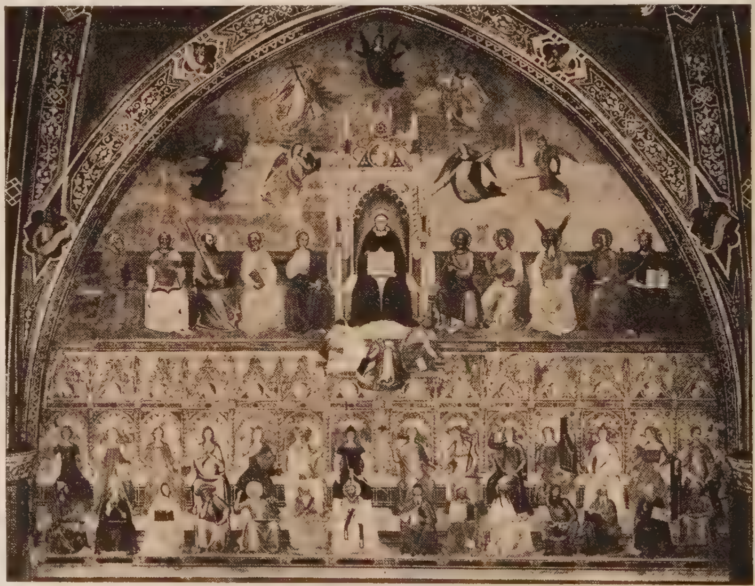
Descent of the Holy Spirit.
The Pentecost.

The Virgin and Apostles are gathered on the upper floor of a building closed by folding doors. High up is seen the Celestial Dove in a glory of light; rays proceed from the centre on every side, « And there appeared unto them cloven tongues, like as of fire, and sat upon each of them, and they were all filled with the Holy Ghost, and began to speak with other tongues, as the Spirit gave them utterance » (*Acts*, II). Below are several persons from every nation, listening with amazement to the Apostles talking in their different languages.

GLORIFICATION OF ST. THOMAS.

This fresco is an allegorical representation of the « Wisdom of the Church ».

On a lofty throne, St. Thomas sits in state, displaying an open book bearing the following Latin words from the Book of Wisdom : « Wherefore I prayed and understanding was given me : I called upon God, and the spirit of Wisdom came to me. I preferred her before sceptres and thrones ». At his feet the discomfited heretics Arius, Sabellius and Averrhoes ; while the three Theological and the four Cardinal Virtues with their symbols float gracefully above his head. Right and left of St. Thomas are prophets and saints (from left to right) : Job, David, St. Paul, St. Mark and St. John, St. Matthew, St. Luke, Moses, Isaiah, Solomon. Beneath are seated fourteen female figures symbolizing the Arts and Sciences ; at the feet of each, is a male figure, representing various personages, celebrated for excellence in that particular art or science. The following is their order from left to right : *Civil Law*, with Justinian ; *Canon Law*, with Pope Clement V.* ; *Practical Theology*, with Peter Lombard ; *Speculative Theology*, with Dyonisius Areopagita ; *Demonstrative Theology*, with Boëthius ; *Mystic Theology*, with St. John Damascene ; *Scholastic Theology*, with St. Augustine ; *Arithmetic*, with Pythagoras ; *Geometry*, with Euclid ; *Astronomy* with Ptolemy ; *Music*, with Tubalcain ; *Dialectic*, with Aristotle ; *Rethoric*, with Cicero ; and *Grammar*, with Priscian.



THE TRIUMPH *or* GLORIFICATION OF ST. THOMAS AQUINAS.

« It will be seen », writes Symonds, « that the whole learning of the Middle Age—its philosophy as well as its divinity—is here combined as in a figured abstract, for the wise to comment on and for the simple to peruse. None can avoid drawing the lesson that knowledge exists for the service of the Church, and that the Church, while she instructs society, will claim complete obedience to her decrees. The *ipse dixit* of the Dominican author of the " Summa " is law ».

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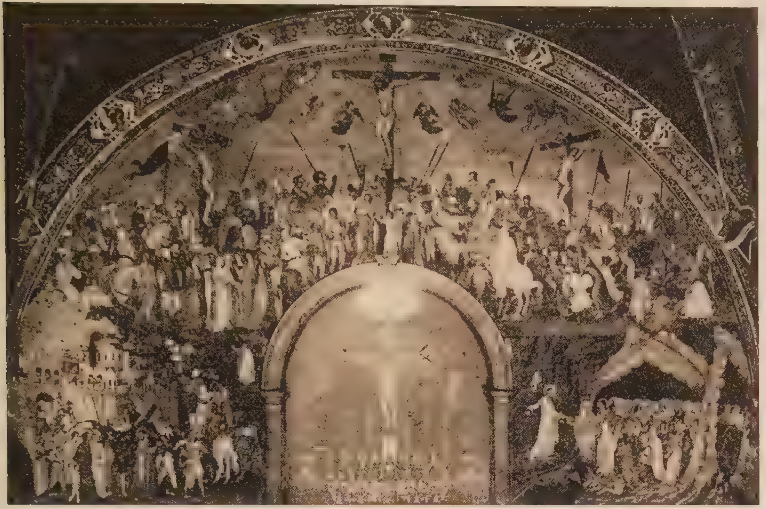
* Clement V. removed the Papal Seat to Avignon in 1309, where it remained till 1377 (see note on p. 227).

The « Passion of Our Lord », the great event upon which the Christian Church is especially founded, is here represented in one continuous picture on the altar wall, facing the entrance to the chapel.

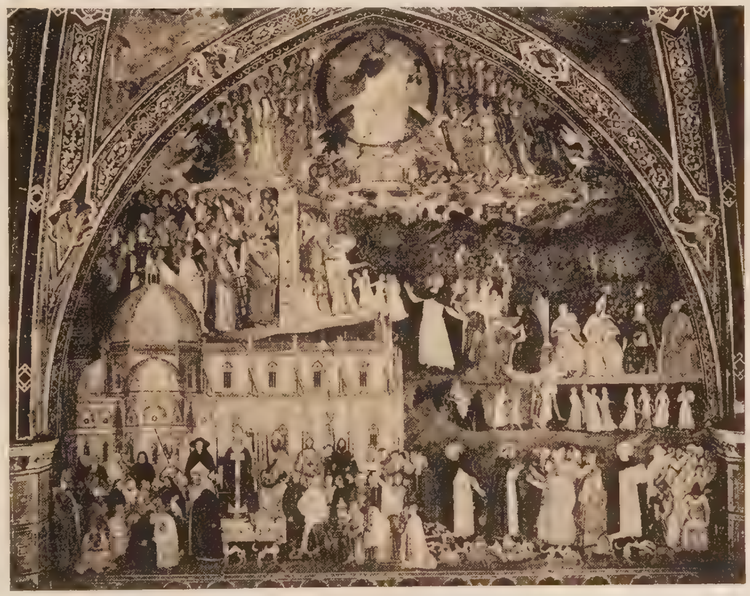
Below on the left is the *Procession to Calvary*—our Saviour in the midst preceded by the soldiery on horseback, and followed by the Virgin and the other women of Galilee, winds round the walls of Jerusalem and ascends to the hill, on the summit of which is the *Crucifixion*. The sky is peopled with angels coming from every direction to witness the great sacrifice. On the left, a group of three angels carry away the soul of the penitent thief, while devils take that of the obdurate one on the right; here in the extreme corner a group of soldiers part the garments of the Saviour. Finally, low down is the *Descent of Christ in Limbo*: Our Saviour, standing on the broken door, beneath which Satan lies crushed, takes Adam by the hand to lead him out; Eve with clasped hands kneels beside Adam, behind is seen Abel bearing the lamb; Noah, between his wife and his son, follows with the ark; behind these is Abraham with Isaac on his right and Ishmael on his left, followed by Moses holding the tables of the Law, his brother Aaron and David with the lyre. Other Saints of the Old Testament kneel (Methuselah kneels behind Eve) or press forward with rapture, while devils lurk in a cavern powerless and with every sign of fear.



Procession to Calvary. The Crucifixion. Christ in Limbo.

The Church Militant and Triumphant. — This strikingly original composition is a living picture of the world of Christendom during the Middle Ages. In the lower part, to the left, is represented the Cathedral of Florence symbolizing the Church militant. Before it, the dual earthly powers,— Spiritual and Temporal, Pope and Emperor—enthroned equally; the Pope, a portrait of Bendict XI., is attended by church dignitaries, and representatives of the various monastic orders; the Emperor, Henry VII. (?), by diverse temporal authorities, besides burghers, pilgrims, beggars and women.* At the feet of the Pope, repose a flock of sheep, figurative of the faithful, guarded by two dogs, symbolizing the Dominicans, and painted black-and-white, in allusion to the particoloured habit of the order. Further, to the right, the dogs are represented killing the wolves who have been worrying the sheep of Christ, — figurative of the Inquisitors hunting out and destroying heresy; St. Dominic directing attention to them. Next to him St. Peter Martyr is arguing and expostulating with heretics, while St. Thomas exhibits a controversial treatise to a similar group of opponents: one, struck by conviction, tears up his heretical book. Higher up, are represented the pleasures and vanities of this life; four careless men and women at dalliance in an orange grove, they are guilty of no dogmatic heresy, but indifferent to the duties of the time and the prospects of eternity. To the left a Dominican monk absolves a repentant sinner, and S. Dominic points the way to paradise.

The goal of all earthly endeavour: Paradise, symbolizing the Church Triumphant, is represented immediately above the roof of the Cathedral, and the gate of entrance (with St. Peter in charge), above the front portal; within the gate are seen Saints and Martyrs, each recognisable by his emblem. On the top of the picture, is Christ in Glory, with the symbols of the Evangelists beneath. « What the painters of these frescoes undertook to delineate for the Dominicans of Florence, was the fabric of society sustained and held together by the action of inquisitors and doctors issued from their order. The Pope with his Cardinals, the Emperor with his Council, represent the two chief forces of Christendom, as conceived by the medieval jurists and the school of Dante. Seated on thrones, they are ready to rise in defence of Holy Church, symbolised by the picture of S. Maria del Fiore » (Symonds, *Renaissance in Italy*).



The Church Militant and Triumphant. Paradise obtained by devotion.

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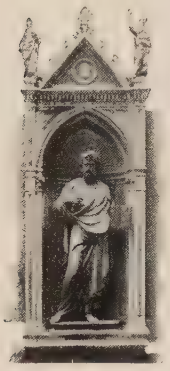
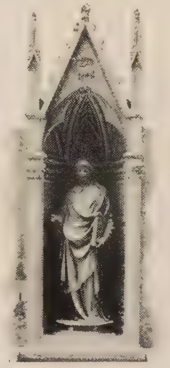
* Among the Emperor's attendants several illustrious personages are pointed out by tradition. Thus, the figure of the King on the Emperor's left is supposed to be Philip le Bel of France; the one in front wearing a white hood and short cloak is Cimabue; beside whom, in a red dress stands Taddeo Gaddi, while Giotto's head in profile is between them. At Cimabue's right is Simone Martini. Next to Philip le Bel is the Captain of the People, on whose left, a little lower, stands Petrarch in white hood and cape, and beside him, lower still, is Boccaccio, full face, with a white cap and a book. Fiammetta, Boccaccio's sweetheart, is the middle one of three kneeling females; a flame appears above her garment; behind her, is seen the profile of Petrarch's Laura.

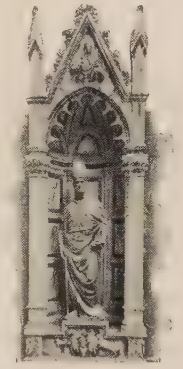
(Statues on the Western side).



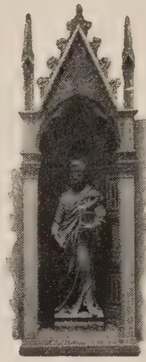
S. Matthew.
(*Money-Changers*).
By Ghiberti-Michelozzo 1422.



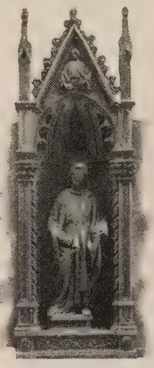
S. Stephen.
(*Wool-Weavers*).
By Ghiberti 1428.



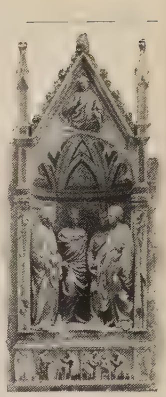
S. Eloy. (*Farriers*).
By Nanni di Banco 1415.



S. Peter.
(*Butchers*).
By Donatello 1408.

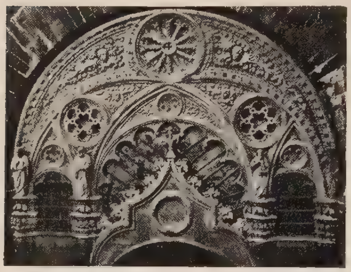


S. Philip.
(*Shoemakers*).
By Nanni di Banco.

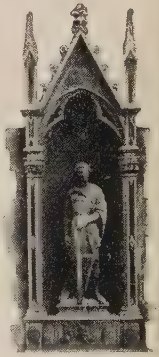


Four Saints.
(*Masons, Bricklayers Carpenters, Smiths*)
By Nanni 1408.

(Statues on the Northern side).



One of the traceried windows.
Italian-Gothic architecture.

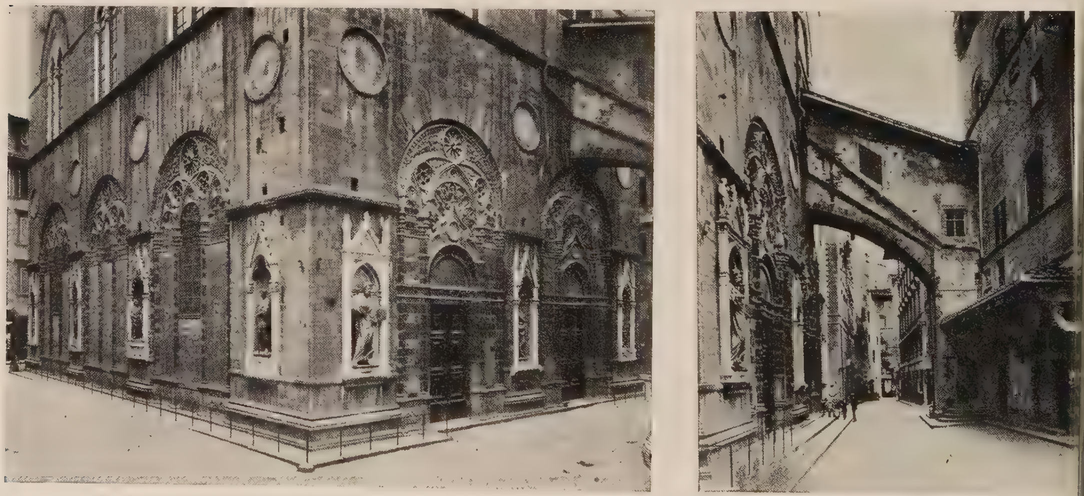


S. George (Copy).
(*Armourers*).
Donatello.

The Church of Or San Michele, the shrine of the Arts and Crafts of Florence, was originally a grain market or loggia, and the upper part a granary. On one of the pilasters of the old building was a painted figure of the Holy Virgin which in the early part of the 14th century acquired the character of a miraculous image, crowds reverted to it for devotion, and it was determined to convert the loggia into a church by filling up the arches with a continuous wall. This was done under the superintendence of Taddeo Gaddi who began the work in 1337.

Soon after work was begun the city magistrates granted a petition of the Silk Weavers' Guild, that they should be allowed to decorate one of the exterior pilasters with a niche containing the statue of their patron saint; an example which was followed by several other guilds, and led to the external decoration of the edifice with statues of saints before which it was customary for each of the guilds to come in state to make offerings on the feasts of their proper patrons. These statues are among the best productions of the Florentine school of sculpture.

When it was decided to transform the old grain market into a church a Company or fraternity of lay men was formed in honour of the Madonna of Or San Michele; it soon rose into the highest veneration for charity and benevolence; legacies and offerings pouring in from every side. In the following year (1348), Florence suffered from a great plague; many citizens, after seeing the whole of their family die, bequeated their all to charitable institutions. On this occasion the Company of Or San Michele received considerable sums of money for distribution among the poor, but the latter having been almost exterminated by disease, the Company resolved to expend a portion of the money in erecting a tabernacle to enshrine the miraculous picture of the Madonna, which had been the cause of their association. The commission to execute the tabernacle was given to Andrea Orcagna.



Church of Or San Michele. *Erected in 1337-1404.* On the right is the old Guild House of the wool weavers.
The statues on the exterior were each given by one of the Arts or Guilds of Florence.

Photo Alinari, Anderson, Brogi.

S. JOHN BAPTIST. (*Cloth-Dealers*). *By* Ghiberti 1414.

CHRIST AND S. THOMAS (*Merchants*). *By* Verrocchio.

S. LUKE (*Judges and Notaries*). *By* Gianbologna 1602.

(Statues on the Eastern side).

(Statues on the Southern side).

S. MARK. (*Flax Merchants*). *By* Donatello 1413.

S. JAMES (*Furriers*) *By* Ciuffagni.

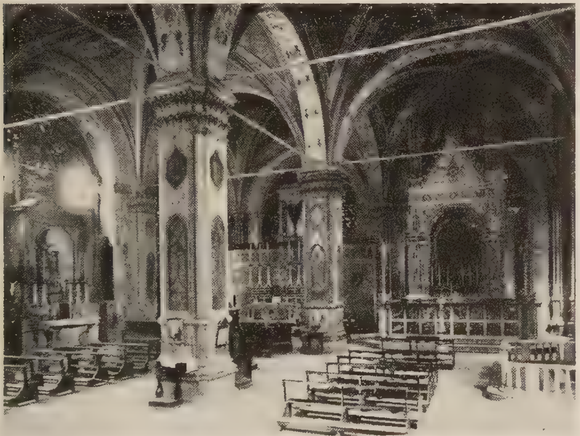
MAD. AND CHILD. (*Physicians and Apothecaries*).

MADONNA. *By* Luca della Robbia (*Physicians and Apothecaries*).

In the thirteenth century all business and even professional life in Florence centered in the Trade Guilds, or *Arti*, as the Florentines called them. They were divided into Greater or Lesser Guilds—*Arti Maggiori*, and *Arti Minori*. The number of the former was generally seven and comprised: the Guild of Judges and Notaries (*Arte dei Giudici e dei Notai*), the Guild of Dressers and Dyers of Foreign Cloth (*Arte di Calimala*), the Guild of Wool Manufacturers (*Arte della Lana*), the Guild of Silk Manufacturers (*Arte della Seta* or *di Por S. Maria*), the Guild of Bankers and Money Changers (*Arte del Cambio*), the Guild of Physicians and Apothecaries (*Arte dei Medici e Speziali*), the Guild of Furriers (*Arte dei Vajai*). The number of the minor guilds (usually fourteen) varied at different times according to the fluctuations of politics, and consisted of Butchers (*Beccai*), Shoemakers (*Calzolai*), Tanners (*Galigai*), Masons (*Muratori*), Oil-merchants (*Oliandoli*), Linendrapers (*Linaiuoli*), Locksmiths (*Chiavaiuoli*), Armourers (*Corazzai*), Saddlers (*Correggiai*), Carpenters (*Legnaiuoli*), Innkeepers (*Albergatori*), Blacksmiths (*Fabbri*), Wine merchants (*Vinattieri*), Bakers (*Fornai*). The wealthiest of the Greater Guilds was the *Arte della Seta*; the most important the *Calimala* which dealt in Transalpine fabrics and had no less than twenty warehouses; and the *Arte della Lana* which had two hundred workshops with 30.000 workmen.

S. JOHN EV. (*Silk-Weavers*). *By* Montelupo 1515.

The Guild of Bankers and Money Changers, however, is the one which history most closely identifies with Florentine enterprise. The Florentines were the great bankers of the age, and made their city the chief money market of the then civilized world. In the 13th, 14th and 15th centuries the most prominent members of the guild had earned a world-wide reputation for their sagacity and integrity, and the financial transactions of kings, of the popes, and of the business world generally, at home and abroad, were entrusted to their care. The Bardi, Peruzzi, Pitti, Medici, della Gherardesca, and other great banking families were the Rothschilds of their time; they owned banks in all countries and frequently made large loans to foreign princes. It is said that Edward III. of England would hardly have been in a position to have won Cressy without the enormous sums which the Peruzzi and the Bardi had advanced to him at the beginning of his war with France. The widespread trade of the three great manufacturing guilds *Calimala*, *Wool* and *Silk* and the consequent banking operations involved, at a time when the transmission of bullion became more and more risky, gave rise to the *Lettere di Cambio*—Letters of change, or credit. And to this admirable and convenient system of exchanging cash values against paper, due to the initiative of the Florentines, we owe the origin of our present system of banking, which has done so much for the increase of wealth and the advancement of civilisation.

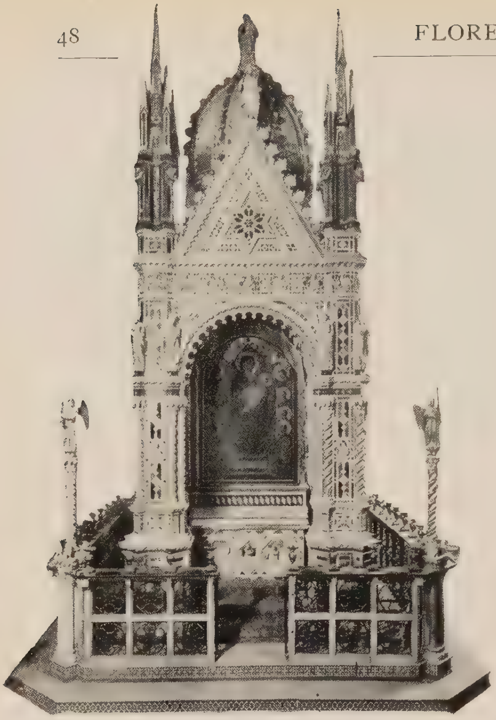


INTERIOR OF OR SAN MICHELE.
Orcagna's tabernacle is given on following page.

Only members of the guild were recognised by the State, and they were generally assigned positions in the Mercato Nuovo (p. 308). This privilege gave the right to a table, covered with green cloth—*tavola di contanti*,—and a chair conveniently placed for the transaction of business. The "Bank" consisted of a leather pouch or bag of gold money, a wooden or metal bowl full of small coins for change, a Day Book and a sheet of clean parchment for entries of the day's business.

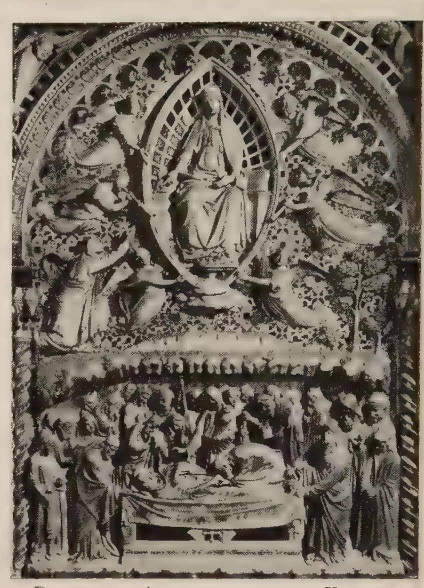
In 1338 there were about eighty money-changers' stalls in the Mercato Nuovo, which did a business of two million gold florins yearly. The big guilds governed the city, while the minor had political privilege. Only guild members were allowed to vote for city officers.

Photo ALINARI, ANDERSON, BROGI.



GOTHIC TABERNACLE *by* ANDREA ORCAGNA. A. D. 1349-49.

This celebrated tabernacle rising in stately beauty to the roof of the church is the masterpiece in sculpture of Orcagna, and one of the finest works of its kind in Italy. It is entirely of marble, inlaid with mosaic, gold and *lapis lazuli*; enriched with numerous pinnacles, columns, and sculptures in lavish profusion. All round the base are reliefs representing scenes from the life of the Virgin, the Apostles, the Christian Virtues, the Sciences and the Arts. At the back of the shrine is a large relief, of the Death and Assumption of the Madonna. The old, miraculous image destroyed by fire, was replaced by the present picture of the Madonna and child by Bernardo Daddi.



DEATH AND ASSUMPTION OF THE VIRGIN.

The large relief at the back of the tabernacle "The Death of the Madonna and her Assumption," or rather, Our Lady of the Girdle, is one of Orcagna's great works. In the lower compartment the Madonna lies upon her death bed surrounded by the Apostles; Our Saviour appears on the further side with the soul in his arms. Among the Apostles the artist has introced his own portrait. In the upper compartment the Madonna is being carried up to heaven by angels, and dropping her girdle to St. Thomas who had doubted her Assumption (*See* p. 277).

4. The Annunciation.

5. The Nativity.

6. Adoration of the Magi.

8. The Warning of Death.

1. Birth of the Virgin.

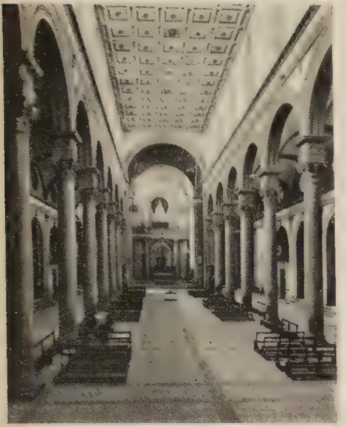
2. Presentation in the Temple.

3. Marriage of the Virgin.

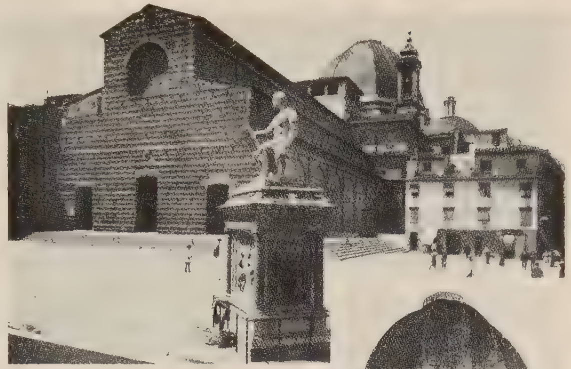
7. The Purification.

Of the above reliefs that of the Marriage of the Virgin is distinguished by its simple grace and dignity. But in The Warning of Death, Orcagna shows his high powers of dramatic expression. Here the Virgin appears as an old woman, touched but not defaced by age; she gazes wistfully and submissively at the celestial messenger announcing her approaching death.

Photo ALINARI, ANDERSON, BROGI



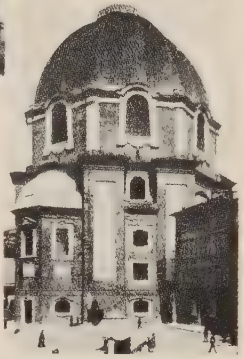
The Interior. *By* Brunelleschi.



Church of San Lorenzo.

On the pedestal, the statue of Giovanni delle Bande Nere *by* Bandinelli. A. D. 1540.

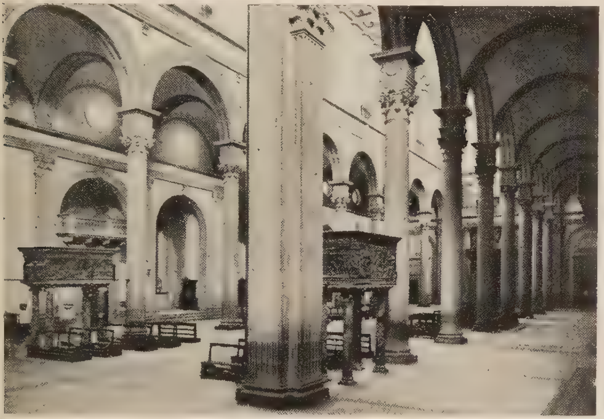
The church of San Lorenzo, famous all over the world on account of its memorial chapels of the Medici family, was consecrated by St. Ambrose in 393. Early in the 15th century, ruin menacing it, the Medici and other Florentine families undertook to rebuild it. The present church, begun in 1419, is one of the masterworks of Brunelleschi († 1446), who dit not live to complete the building. The interior, noble and harmonious, is in the form of a Latin cross, with columns of *pietra serena* and a gilded ceiling. The inner wall of the façade was designed by Michelangelo; the cupola was decorated by *Meucci*; the high altar is inlaid with rich Florentine mosaics representing stories from the old Testament.



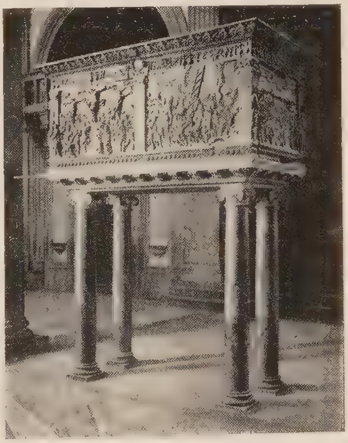
Chapel of the Princes
(Medici Chapel)
as seen from Piazza Madonna.

San Lorenzo having been built by the bounty of the Medici became the parish church and the family vault of the race. Here they were baptized as children, married as young men and girls, and buried when their lives came to an end. The church has witnessed many an event of historical interest,—the splendid marriage of Lorenzo the Magnificent with Clarice Orsini, when the whole city was feasted by the Medici for three successive days and nights; the solemn funereal service performed in 1564 over the earthly remains of Michelangelo before the body was borne to its last resting place in the church of Santa Croce, etc.

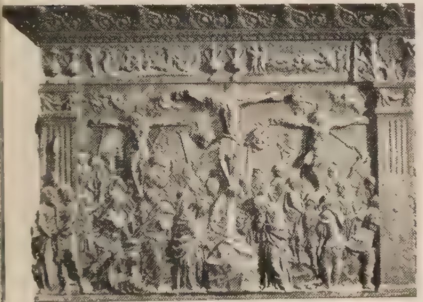
The façade of the church is still wanting. In 1515 Leo X. gave the commission for its building to Michelangelo, who was greatly interested in the scheme; the proposition offered to him the possibility of combining masses of sculpture and architecture on a large scale, with a definite calculation of effect. But the scheme fell through and the front of the church remains to this day unfinished. Michelangelo's design is preserved in the Casa Buonarroti (Michelangelo's museum pag. 307).



View showing Donatello's Bronze Pulpits.



Bronze Pulpit. *By* Donatello *and his pupils Bertòldo and Bellano.*



The Crucifixion. *Bronze by* Donatello.

The two pulpits in the nave of the church are highly interesting as being Donatello's latest work. The great sculptor died (1466) before the work was finished and the pulpits were completed by his pupils Bertoldo and Bellano (Bertoldo became the master of Michelangelo).

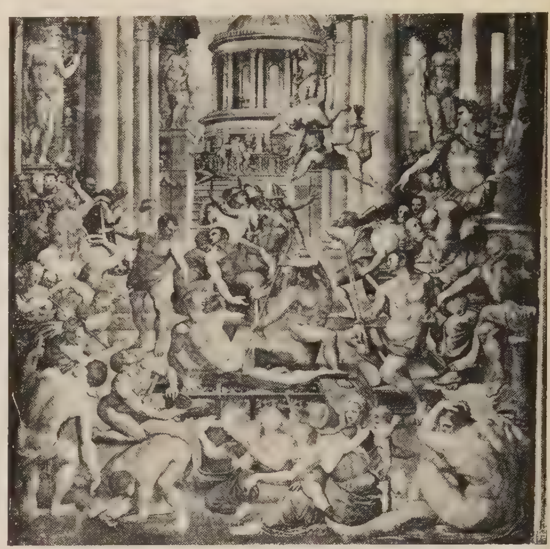
The wonderfully wrought reliefs, representing scenes from the Passion, display originality in design and a grand passionate style. The first pulpit which Donatello executed was placed on the left side of the nave; the second on the right side. They were placed opposite one another, that they might be used by theological disputants, and for reading the gospel and the epistle. From these pulpits the great Dominican Girolamo Savonarola delivered some of his most stirring sermons, even against the Medici, the patrons of the church.

Photo Alinari, Anderson, Brogi.

Bust of S. Lorenzo.
Terracotta by Donatello.

Bronzino's "Martyrdom of St. Lawrence" belongs to the period when Art had become absolutely formal. The composition exhibits nothing but anatomical pedantry, not a trace of unsophisticated vision.

In the centre of the picture the saint is seen lying on the gridiron; around him the executioners are busy kindling the fire; in the foreground are several women symbolizing the Virtues; on the right, seated on a throne, the prefect of Rome with outstretched arm points to the martyr. The drawing is skilful but the arrangement defective from the multiplicity and confusion of twisted arms and legs in a variety of forced attitudes. Standing in front of it the visitor has the impression of looking at an anatomical museum rather than at a religious picture.



Martyrdom of St. Lawrence.
Fresco painting by Angelo Bronzino. (1502-72).

Bronzino, a scholar of Pontormo, was an admirer of Michelangelo and like the great master he delighted in the display of his knowledge of anatomy; on some occasions, however, he excited even disgust by his want of taste and his faulty perspective.

Tomb of Piero
and Giovanni de' Medici.
By Verrocchio.

The Old Sacristy. Founded by Giov. de' Medici.
Erected by Brunelleschi. 1421-38.

Bronze Doors. (Sacristy)
By Donatello.

The Old Sacristy of San Lorenzo is an excellent example of Brunelleschi's style and one of the earliest achievements of Renaissance architecture. Everything here refers either to St. Lawrence or to the Medici and their patron saints. Near the entrance is the monument of Giovanni and Piero de' Medici, sons of Cosimo, erected by order of Lorenzo the Magnificent; it is the earliest important work of Verrocchio, who began his career as a goldsmith. A striking feature of this beautiful monument is the absence of religious symbols or figures conveying the idea that it was destined to receive the mortal remains of a Christian soul. The admirable plastic decoration of the sacristy is by Donatello. On the walls are stucco medallions o the Four Evangelists; in the spandrels are circular stucco reliefs with scenes from the life of John the Baptist: the Raising of Drusiana, St. John in the desert, his martyrdom, and his Ascension below these runs a frieze of small medallions with beautiful cherubs on a sideboard is a charming bust of the young S. Lorenzo, one of the most attractive creations of Donatello. The two pairs of bronze doors on the sides of the altar were likewise executed by Donatello by order of Cosimo the Elder.

Tomb of Giovanni di Bicci de' Medici and his wife.
Designed by Donatello (Old sacristy).

The simple treatment of the low reliefs on these doors, with two figures of dignified Saints moving or writing, discussing or converting each other, reveals the genius of the artist who repeated the simple theme twenty times without breaking the laws of harmony

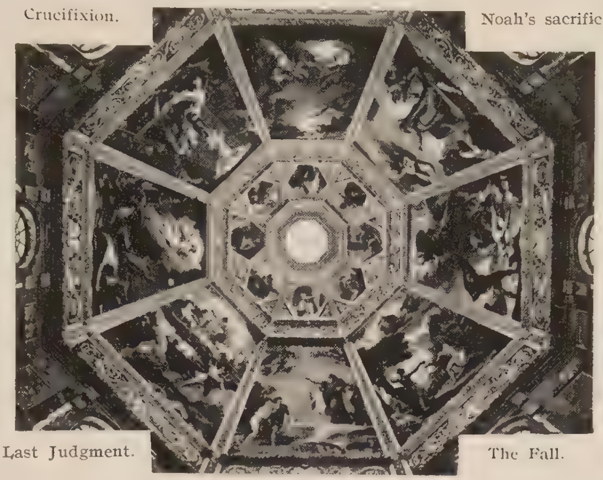
Photo Alinari, Anderson, Brogi

THE CHAPEL OF THE PRINCES, situated behind the choir of S. Lorenzo was begun as a family mausoleum by the Grand Duke Ferdinand I. in 1604. The edifice was designed by *Prince Giovanni de' Medici* and erected by the architect NIGETTI; its construction occupied more than a hundred years, and was not brought to its present state (it is yet unfinished) until after the death of the last of the Medici.

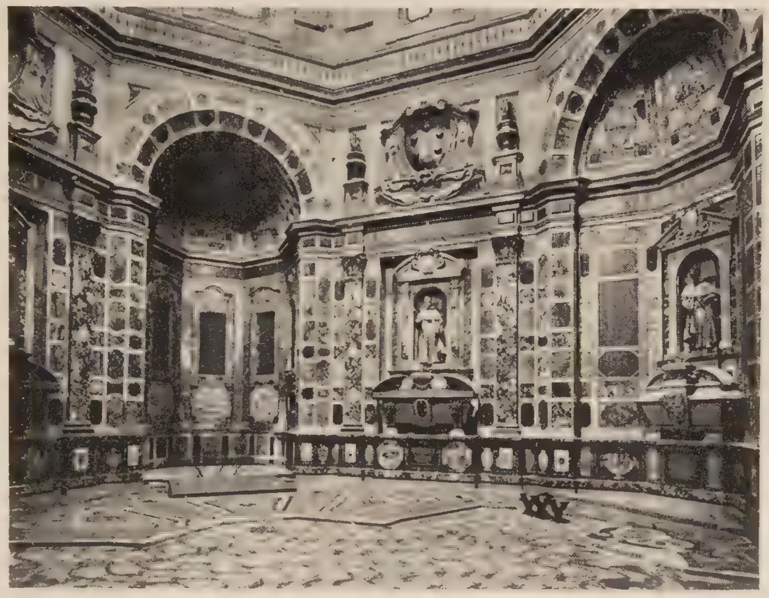
The building is octagonal in design and surmounted by a dome; the walls are covered throughout with highly polished marbles, "the richest crust of ornament that was ever lavished on so large a surface."

Round the chapel are huge Oriental porphyry sarcophagi of the six grand-dukes, surmounted by their gilded bronze statues representing them clad in their robes of state, with crown and sceptre, and on each sarcophagus a jewelled cushion in granite and a gilded and jewelled crown. Slabs of porphyry below each monument bear the names of the defunct in letters of jasper.

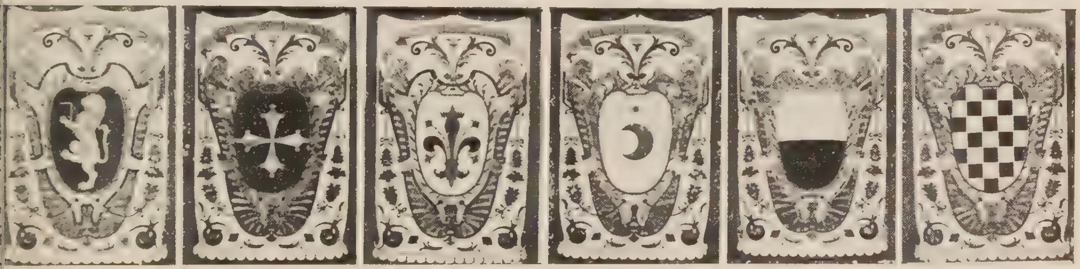
The lower part of the walls is lined with a variety of rare marbles,—African marble, Siena marble, Carrara marble, verde antico, petrified wood, Sicilian jasper, white and yellow Corsican granite, etc.,—and decorated with coats-of-arms of Tuscan towns in a kind of mosaic of inlaid marbles and precious stones,—lapis lazuli, jasper, chalcedony, agate, mother of pearl, coral, amber, etc., for which a manufactory was founded in Florence (and still exists) under royal patronage. The dome was intended to be lined with lapis lazuli, to harmonize with the walls, but the idea was rejected on account of the enormous cost and labour it involved. It was finally decorated with paintings in 1830. The grand-dukes with their wives and children are interred in the crypt below the chapel. The grand-dukes were buried in their regalia, with crown and sceptre, the princes and princesses in their wonderful clothes and jewels. In 1857 the Government ordered an examination of the coffins which numbered forty-nine and it was then discovered that most of them had been broken open and pilfered. The chapel is said to have cost about one million pounds sterlings.



CEILING OF THE CHAPEL. *Frescoes by* P. BENVENUTI.

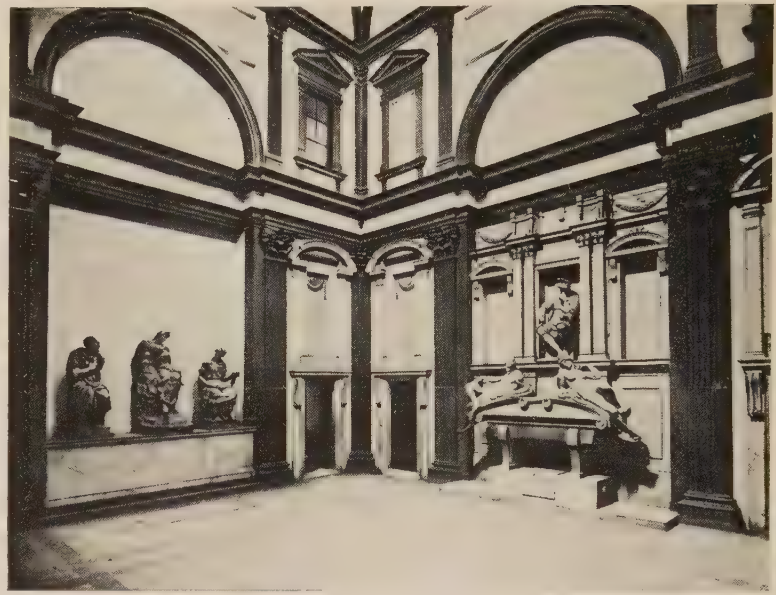


CHAPEL OF THE PRINCES or Mausoleum of the Grand-Dukes. *Begun in* 1604.



Cortona Pisa Florence Fiesole Siena Pistoia.

ARMORIAL BEARINGS OF THE VARIOUS CITIES FORMERLY RULED OVER BY THE MEDICI.

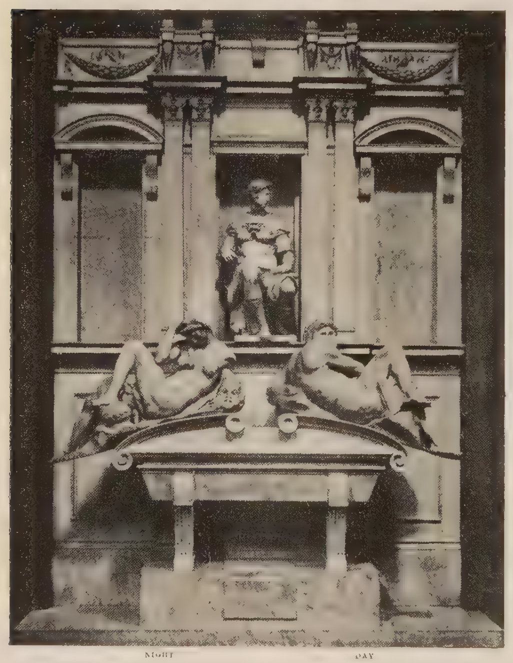


The New Sacristy (Medici Chapel). *By* Michelangelo. A. D. 1520-34.

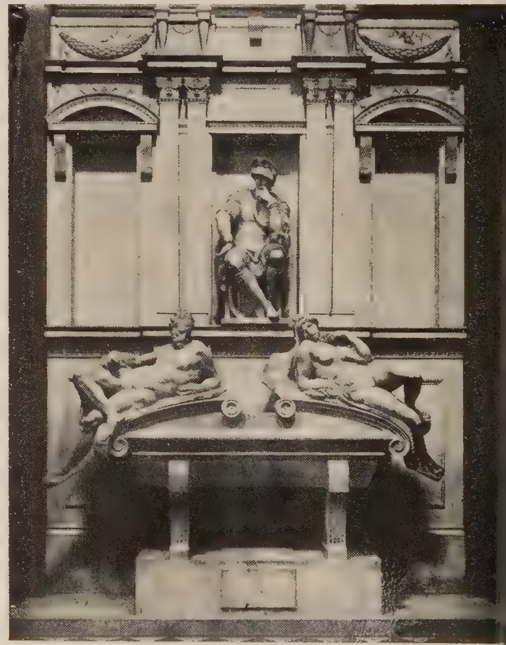
This famous chapel was entirely designed by Michelangelo to receive the sculptures he intended to place there; hence, as Symonds said, « it may be looked on either as the masterpiece of a sculptor who required fit setting for his statues, or of an architect who designed statues to enhance the structure he had planned ». The whole work is a blending of marvellous beauty and harmony, a triumph of architecture and sculpture.

The chapel, a quadrangular edifice, surmounted by a dome, was planned in 1520 in the time of Leo X. and completed in 1524 under Clement VII. When the building was ready, Michelangelo commenced the famous tombs, upon which he was occupied more or less incessantly, for the next ten years. There were to be three tombs or monuments, but only two were executed: one to *Giuliano, Duke of Nemours*; the other to *Lorenzo, Duke of Urbino*. Through an irony of fate the third monument intended for Lorenzo the Magnificent and his brother Giuliano, the fathers of the two Medici popes, was never commenced, and they lie here unrecorded and forgotten.

The scheme of the tombs is novel and arbitrary. Each tomb consists of three colossal statues: the deceased, represented as living, and, on the sloping lids of the sarcophagus two recumbent allegorical figures in attendance, chosen in place of the customary mourning Virtues. The whole conception is symbolical, and its inner meaning can only be in part with certainty interpreted. The figure of Giuliano typifies energy and leadership in repose; below, the male figure typifies Day, the female Night, or the man Action and the woman the sleep and rest tha produce Action. The figure of Lorenzo typifies Contemplation; below, the female figure typifies Dawn, the male figur Twilight, the states which lie between light and darkness, action and rest. The figures are indeed beyond all descriptio noble and beautiful; there is something of mysterious and superhuman grandeur about them. Here is revealed to us th whole titanic nature of Michelangelo, the greatest of the Moderns, with its enormous creative force, and fiery aspirations



Tomb of Giuliano de' Medici († 1516).



Tomb of Lorenzo de' Medici († 1519).

Photo Alinari, Anderson, Brog

MADONNA AND CHILD.
By MICHELANGELO.

The figures on the Medici tombs represent the culminating point of Michelangelo's art. The statue of Lorenzo is, by common consent, considered one of his greatest achievements in sculpture. The duke is represented in profound meditation, hence called "Il Pensieroso" (the Thinker); he sits with one finger pressed upon his lips, as if forbidding interruption, and with a mysterious depth of expression in his face, which is shaded by the peak of the helmet; "it fascinates and is intolerable."

Giuliano, represented as a Roman general with the commander's baton in his hand, sharply turns his head to the side, as if to watch some distant evolutions of his troops.

The two pairs of figures reclining on the sarcophagi are characterised by audacious attitudes and violent play of muscle which evoke at once admiration and stupefaction. Here Michelangelo displays a consummate knowledge of the human body, and a mastery of the chisel, such as none have attained since, and such as were only attained before him by the Greeks in their greatest period of art. The male figures are unfinished; the "Day" a giant, in an attitude of irritation,rises wearily from his mask of rock; "Twilight." leaning upon his elbow sinks gently to repose. The colossal female figures, are completed, and are praised in prose and verse. J. A. Symonds writes: "'Dawn' starts from her couch, as though some painful summons has reached her sunk in dreamless sleep, and called her forth to suffer. Her waking to consciousness is like that of one who has been drowned and who finds the return to life agony. Before her eyes, seen even through the mists of slumber, are the ruin and the shame of Italy. Opposite lies 'Night', so sorrowful, so utterly absorbed in darkness and the shade of death, that to shake off that everlasting lethargy seems impossible. Yet she is not dead. If we raise our voices, she too will stretch her limbs and, like her sister, shudder into sensibility with sighs. Only we must not wake her; for he who fashioned her, has told us that her sleep of stone is great fortune."

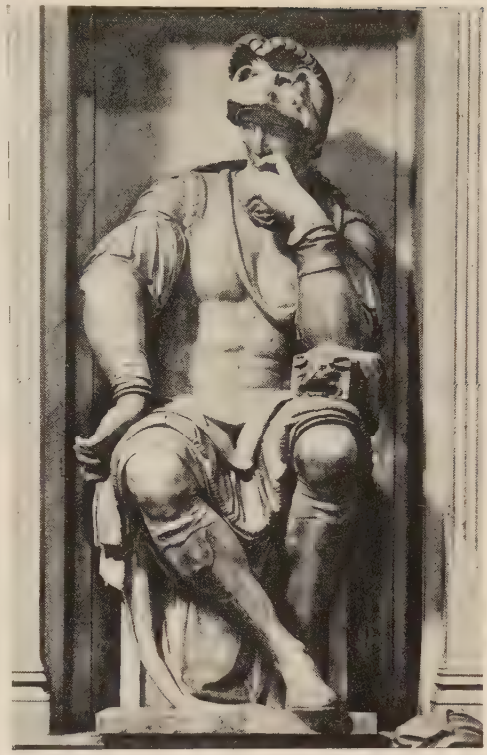
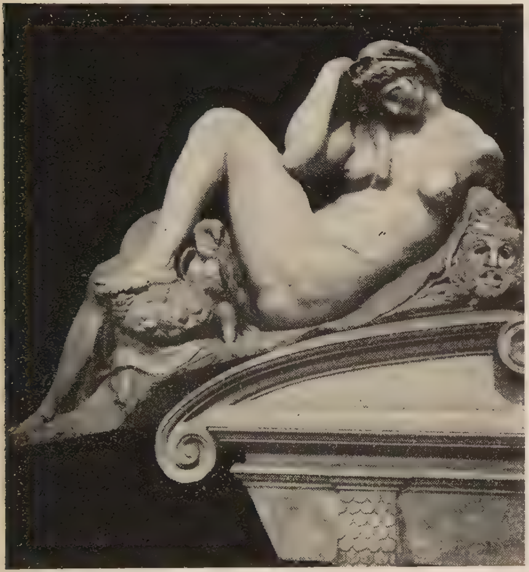
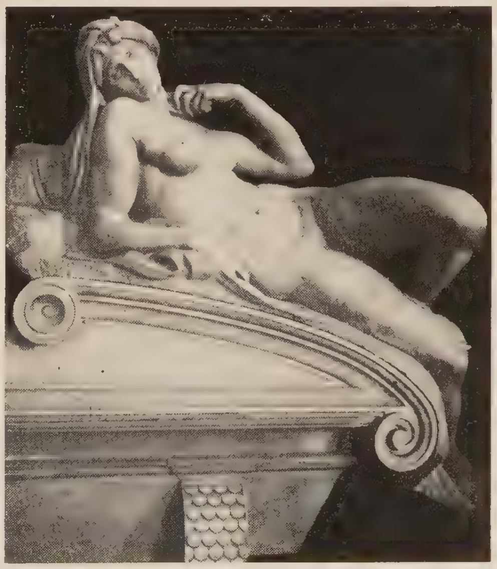


FIGURE OF LORENZO DE' MEDICI (the Thinker).
By MICHELANGELO.

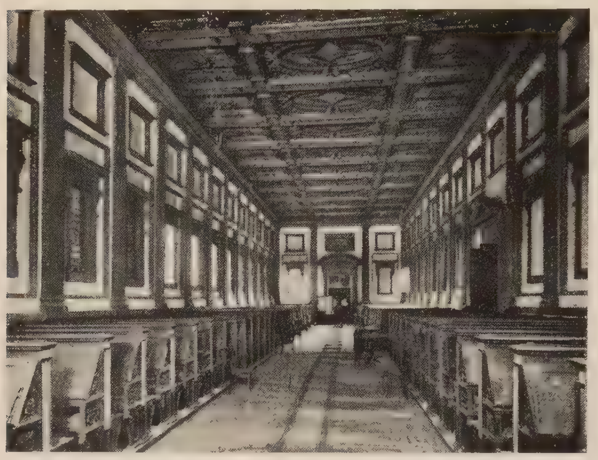


THE FIGURE OF "NIGHT". *By* MICHELANGELO.

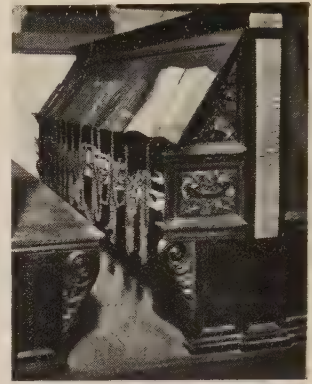


THE FIGURE OF "DAWN". *By* MICHELANGELO.

Photo ALINARI, ANDERSON, BROGI.



THE LAURENTIAN LIBRARY. *Designed by* MICHELANGELO.

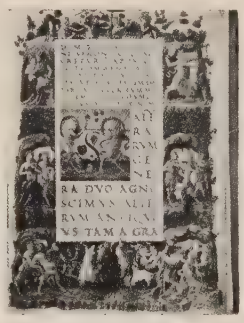


One of the 88 "plutei" or presses containing illuminated manuscripts. *Designed by* MICHELANGELO.

The MEDICEO-LAURENTIAN LIBRARY, the first Public Library to exist in Europe, is a noble monument of the zeal of the Medici in the advancement of learning.

Founded in 1444 by Cosimo the Elder in his private residence, it was considerably increased by his son Piero and his grandson Lorenzo the Magnificent, whose weath gave him the means of gratifying his passion for collecting books and manuscripts all over Europe and the East. When the Medici were expelled from Florence, the library was confiscated to the State and the Republic deposited it with the Dominicans of San Marco. In 1508, the great-grandson of Cosimo, Cardinal Giovanni de' Medici (afterwards Leo X.) purchased it and brought it to his private palace in Rome. Later, Clement VII. (another Medici pope) having determined to restore the collection to Florence commissioned Michelangelo to prepare plans for the present building which was begun in 1523. MICHELANGELO built the beautiful, effective vestibule and left designs for the rest of the building which was completed by VASARI and others. The great hall, is over 160 feet long. Its fifteen windows, are of coloured glass and were designed by GIOVANNI da UDINE. The wooden ceiling and the eighty-eight "plutei," a combination of benches and cabinets containing most precious manuscripts, were designed by MICHELANGELO. The terracotta pavement designed by TRIBOLO is an imitation of the ceiling. The celebrated library contains some 10.000 manuscript books and illuminated works of Greek, Hebrew, Arabic, Syriac, Coptic, Latin and Italian classical authors. It includes an original manuscript of *Virgil* (4th cent.); two fragments of *Tacitus*; *Terence*, from the hand of *Politian*; the *Divina Commedia*, transcribed a few years after Dante's death; copy of the celebrated letter of *Dante* in which he rejects the conditional permission to return to Florence; original letters of *Petrarch*; portraits of Laura and Petrarch; *Benvenuto Cellini's* holograph autobiography; the *Decameron*, transcribed in 1343 from *Boccaccio's* autograph; the famous original copy of the *Pandects of Justinian* (A. D. 533) discovered by the Pisans when they captured Amalfi in 1137, the finding of which caused so great an influence on the civilisation of Europe.

Portrait of Petrarch.
Miniature attributed to SIMONE MARTINI.

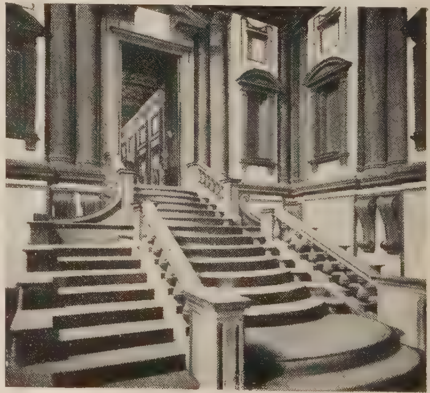


The Satires of Juvenal.
Page from an old codex.

Consecration of the Duomo.
Page from an old missal.

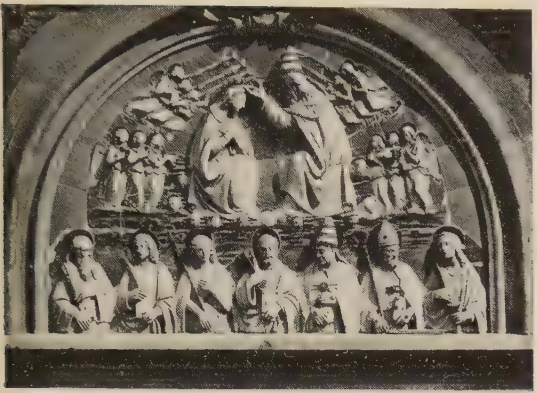
Petrarch's Laura.
Miniature attributed to SIMONE MARTINI.

CLOISTERS OF SAN LORENZO leading to the Laurentian Library. These cloisters formerly afforded an asylum for homeless cats. The ancient custom, of feeding them when the clock struck twelve noon was a most curious sight.

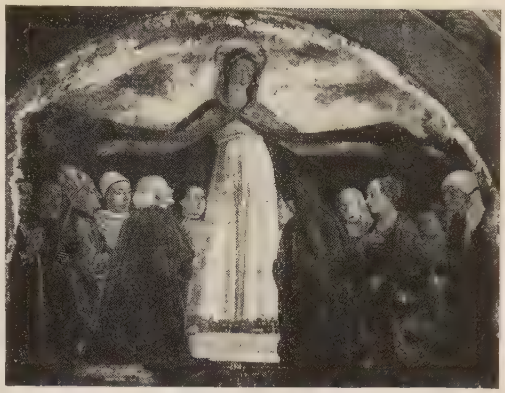


THE VESTIBULE AND STAIRCASE.
Designed by MICHELANGELO.

Photo ALINARI, ANDERSON, BROGI.



CORONATION OF THE VIRGIN. *Terracotta by* LUCA DELLA ROBBIA *over the portal of the church of Ognissanti.*

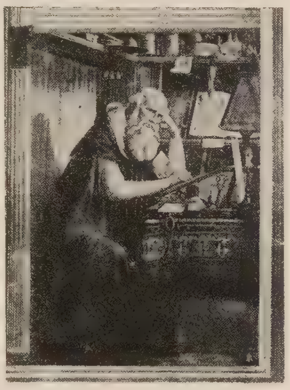


THE MADONNA OF MERCY protecting the Vespucci family. *Fresco by* GHIRLANDAIO. (*Church of Ognissanti*).

The Church of Ognissanti, erected in 1554 was remodelled in the 17th century in the Baroque style. The only works of real artistic merit in the interior are the frescoes illustrated here. Sandro Botticelli and Amerigo Vespucci (born in a house near by) are buried in the crypt.

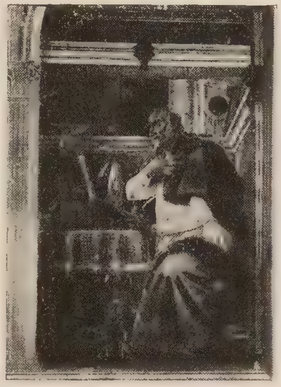
The old refectory of the suppressed Minorite monastery adjoining the church, contains a fine « Last Supper » painted by Ghirlandaio in 1480.

The monastery and church of Ognissanti originally belonged to the Lombard Order of the Humble Brothers, the *Frati Umiliati*, who settled here in 1251. These gifted and industrious monks did much to promote and improve the woollen-manufacture in Florence. They filled with their carding, weaving and dyeing houses the whole region around now occupied by the present Piazza in front of the church, and by the hotels and shops in the neighborhood.



ST. JEROME. (Church of Ognissanti). *Fresco by* GHIRLANDAIO.

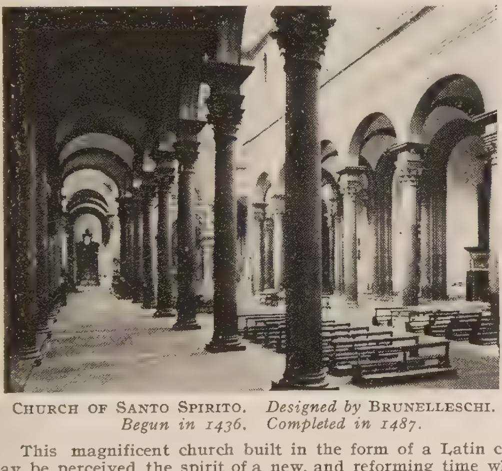
This is one of the master's early works. St. Jerome is represented in a thoughtful attitude at his scriptorium.



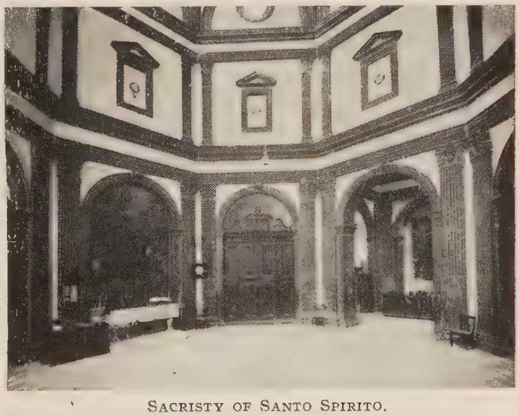
ST. AUGUSTINE. *Fresco by* BOTTICELLI.

The saint's face seems burdened by the life long meditation on the terrible mysteries of God's eternal decrees.

Ghirlandaio' « Madonna of Mercy » (della Misericordia) contains several portraits of the Vespucci family which are thus identified by Miss Cruttwell in her book *Florentine Churches*: « Amerigo Vespucci, the discoverer of America, is the youth with dark hair whose head is seen next the Madonna on the left. The old man in the foreground is probably his father Anastasio, donor of the painting. The monk behind may be his brother, Fra Antonio, a friend and follower of Savonarola; and the young man between him and the bishop, Guidantonio Vespucci, Ambassador to the Court of France, to whom Amerigo acted at one time as secretary. The lady kneeling below the Virgin's hand to the right may possibly be Simonetta Cattaneo, known as « La Bella Simonetta » married to a Vespucci, mistress of Giuliano de' Medici, since her features bear some resemblance to Pier di Cosimo's portrait of her as Cleopatra in the Museum of Chantilly ».



CHURCH OF SANTO SPIRITO. *Designed by* BRUNELLESCHI. *Begun in 1436. Completed in 1487.*

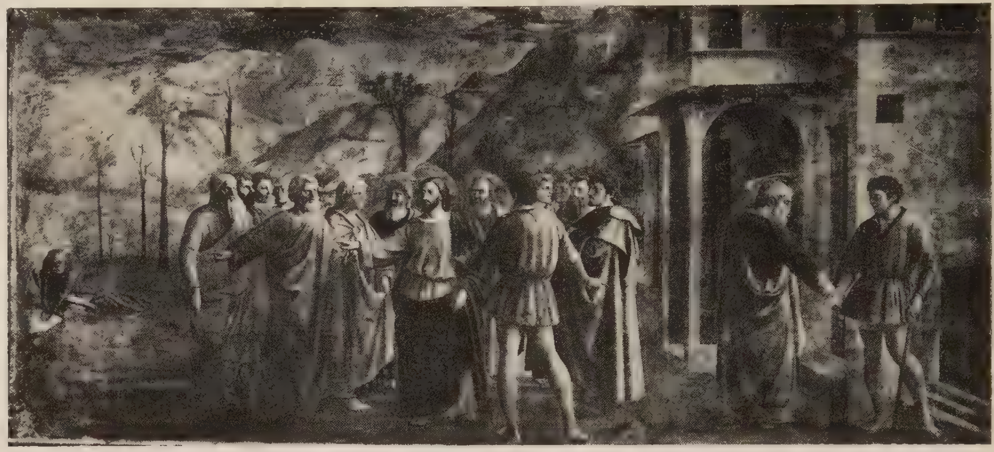


SACRISTY OF SANTO SPIRITO. *Erected by* G. DA SANGALLO, CRONACA, *and* ANT. POLLAIUOLO.

This magnificent church built in the form of a Latin cross, is a fine example of early Renaissance architecture. Here may be perceived the spirit of a new, and reforming time which strove after the noble simplicity of early Christendom and the return towards the forms of the ancient Christian basilicas.

Photo ALINARI, ANDERSON, BROGI.

S. Maria del Carmine, the church of a Carmelite monastery, was burned down in 1771, and entirely rebuilt. But the Brancacci chapel with its frescoes, painted about 1423 and following years by Masaccio and Masolino, and completed in 1484, by Filippino Lippi, escaped destruction. The chapel was dedicated to St. Peter and the prescribed subjects were drawn from the « Acts of the Apostles », and « The Golden Legend ». These celebrated frescoes were a source of inspiration and a school where all succeeding artists studied, and whence Raphael deigned to borrow the composition and the figures of a portion of his cartoons. It was in this chapel that Michelangelo while studying the frescoes in 1492 had a quarrel with young Torregiano, when the latter, losing all self control, struck Michelangelo such a blow upon his nose that the great sculptor was disfigured for life.

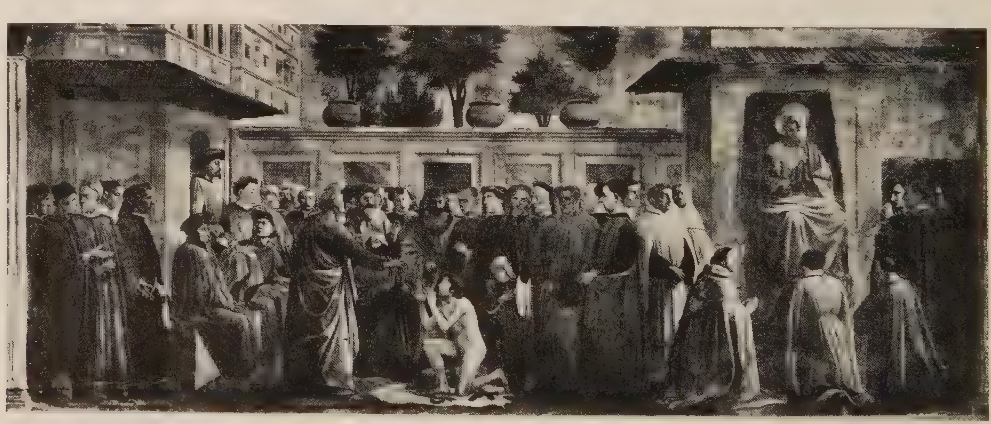


THE TRIBUTE MONEY. *Fresco by* MASACCIO.

This composition, painted entirely by *Masaccio*, is divided into three parts: in the centre, the tax-gatherer demands payment of the poll tax when there is not any money in the company; Christ, calm and majestic, turns to Peter and commands him to find the coin in the mouth of a fish. In the left background, Peter is seen catching the fish. On the right again, Peter, with an air of mingled dignity and contempt, delivers the coin to the tax-collector. « Masaccio has formed a group of potent and formidable individuals, » writes F. J. Mather Jr., « these simple men are fit to shake a world. He has shown them in a moment in which discouragement and determination blend. A technicality threatens to check the salvation of the world. He has discriminated between the assured authority of the Christ and the wrathful energy of St. Peter. He has invested the majestic forms with massive draperies grandly disposed in simple folds. He has given even the tax-gatherer the grace of a Roman athlete ». This fresco forms an epoch in the history of painting.

Masaccio (1401-1428), was one of the greatest painters of the Renaissance. While still a youth he became the pupil of Masolino. But he really owed much to Brunelleschi, the inventor of perspective drawing, to Ghiberti, and to Donatello whom he wished to emulate in painting. In his representation of the nude he is a realist who models like a great sculptor. He understood how to subordinate the unimportant figures in his compositions to the principal actors, and to distribute color and light and dark so as to give the swiftest and truest representation of mass and distance.

« What above all renders his style attractive », writes Symonds, « is the sense of aërial space. For the first time in art the forms of living persons are shown moving in a transparent medium of light, graduated according to degrees of distance, and harmonised by tones that indicate an atmospheric unity ». Gifted with exceptional powers, Masaccio revolutioned art by his vigorous initiative, and arrived intuitively at results whereof as yet no scientific certainty had been secured.



S. PETER RESUSCITATING THE SON OF THE KING OF ANTIOCH. *Fresco by* MASACCIO *and* FILIPPINO LIPPI.

This fresco represents a miracle said to have been worked by the Apostles Peter and Paul in resuscitating a youth, when Simon Magus, the magician, had failed. St. Peter is in the act of bidding the youth arise, in the presence of his father, who sits on a thron to the left. On the extreme right St. Peter is enthroned and receiving the homage of the king and a Carmelite monk. The centra portion of the composition and the Apostle enthroned were painted by *Masaccio*; the nude boy and about ten of the spectator behind him were added by *Filippino Lippi* some sixty years later, evidently from Masaccio's designs. Many of the personage especially the group of five on the extreme left, are portraits of distinguished Florentines.

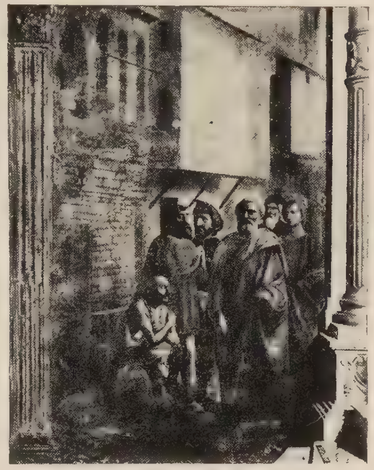
Photo ALINARI, ANDERSON, BROGI

The Expulsion.
By Masaccio.

S. Peter Baptizing. *By* Masaccio.
Note the shivering youth to the right.

SS. Peter and John giving alms.
Fresco by Masaccio.

S. Peter in prison.
By Filippino.

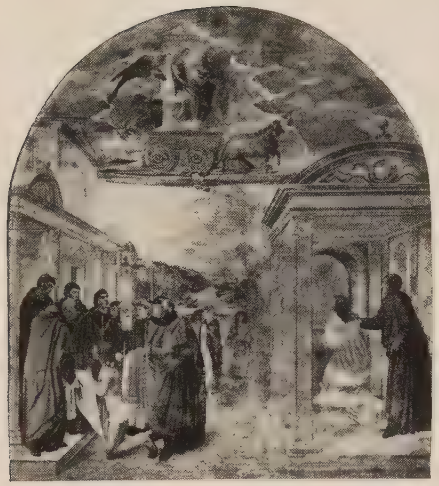


SS. Peter and John healing the sick with their shadows. *By* Masaccio.

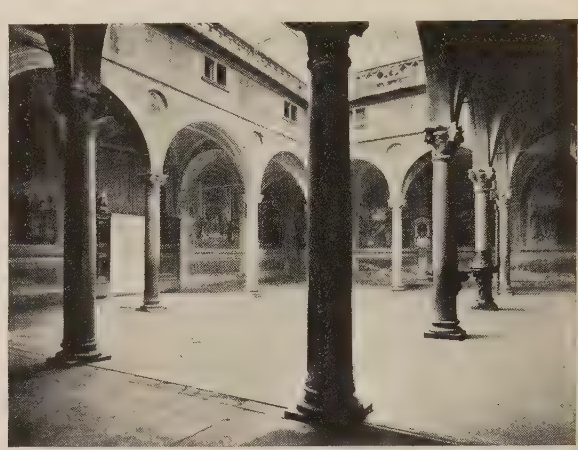
Adam and Eve.
By Masolino (?).

Deliverance of Peter.
By Filippino.

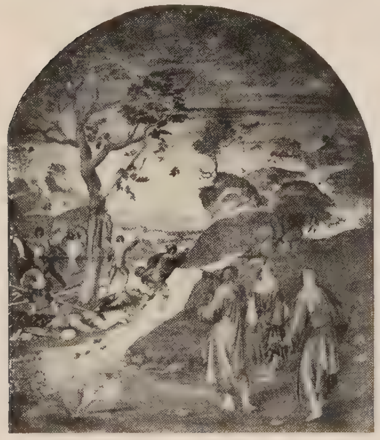
SS. Peter and John healing the Cripple at the Beautiful gate. The Raising of Tabitha.
Fresco by Masaccio, *according to F. J. Mather Jr. But attributed to* Masolino *by Vasari, Layard and B. Berenson.*



1. Investiture of S. Filippo Benizzi.
Fresco by Cosimo Rosselli (1476).



Atrium of the Santissima Annunziata adorned with the celebrated frescoes by Andrea del Sarto and other artists.



2. Gamblers struck by lightning.
Fresco by A. del Sarto.

The church of the « Annunziata » was originally founded in 1250 at the period of extraordinary religious enthusiasm for the Blessed Virgin. It was dedicated to the « Vergine Annunziata » by seven Florentine nobles who, twenty years earlier had resolved to forsake the world, and, distributing their wealth to the poor, retired to a contemplative life on Monte Senario, some six miles from Florence. There they devoted themselves to the perpetual service of the Virgin and instituted the order of the *Servi di Maria*, under the rule of St. Augustine.

The principal saint of the order is S. Filippo Benizzi (1234-1285), who became noted as a preacher and exerted himself to the utmost to reconcile the opposing factions which at that time distracted Florence. In 1516 Pope Leo X., allowed his festival to be celebrated as a *Beato*, and it was on this occasion that the Atrium of the church was decorated with a series of frescoes representing episodes from the saint's life. These are:

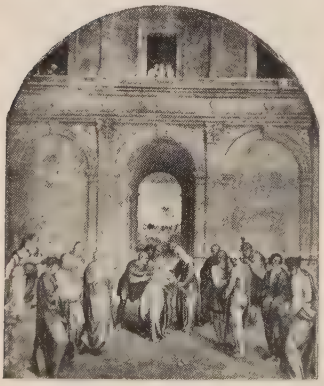
1. *Investiture of S. Filippo Benizzi.* Right: the saint divests himself of his worldly clothing; left: he assumes the habit of the Order.

2. *Gamblers struck by lightning.* One day S. Filippo and two of his brotherhood were ascending to their monastery of Monte Senario; some gamblers and profligate youths were playing cards under a tree; the saint rebukes them; they mock and insult him; a thunderbolt falls, the tree is struck, two scoffers are killed, the others rush away, while the monks quietly pursued their way.

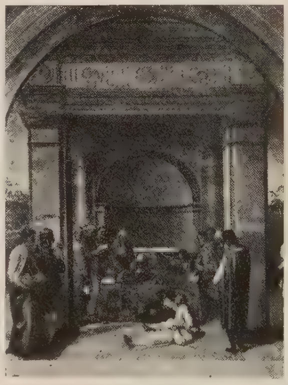
3. *Cure of a possessed girl,* who is supported by her parents during a paroxism of madness, while the demon, is flying out of her mouth. S. Filippo stands before her blessing with his uprised hand.

4. *Death of S. Filippo.* The dead saint lies on a bier; groups of monks and spectators are gathered on either side; in the foreground a child is lying dead on the floor but, by touching the saint's bier, arises restored to life.

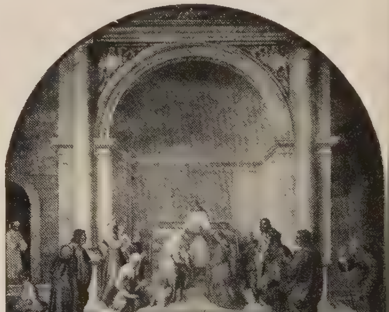
5. *Children healed by the saint's robe.* Women bring their sick children to touch the saint's garments which are held by a priest. Among the



3. Cure of a possessed maiden.



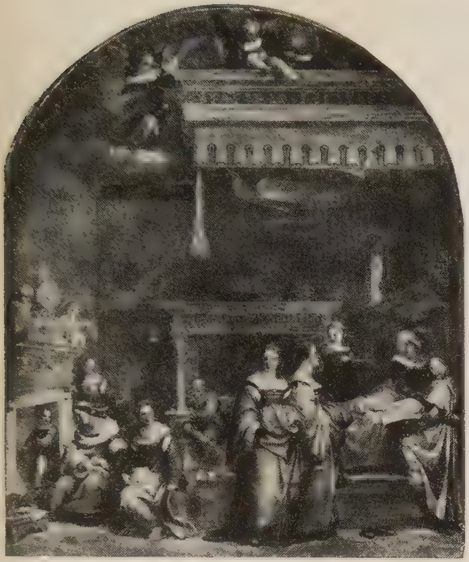
4. Death of S. Filippo.



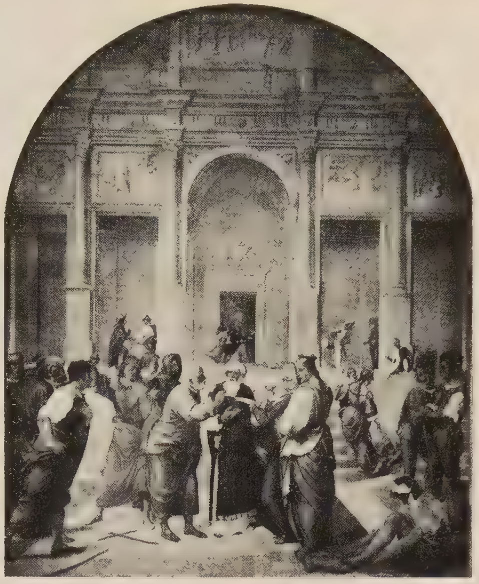
5. Children healed by the Saint's robe.

Incidents in the Life of S. Filippo Benizzi, founder of the Order of the Servites. By A. del Sarto. A. D. 1510.

Photo Alinari, Anderson, Brogi.



BIRTH OF THE VIRGIN. *By* ANDREA DEL SARTO (1514).

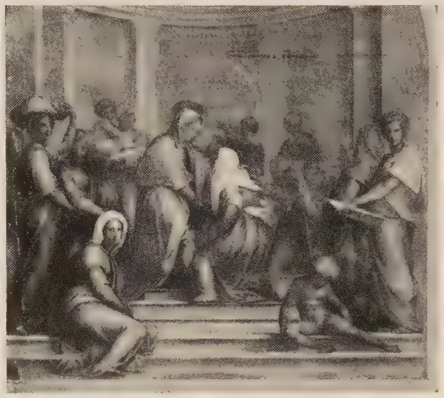


MARRIAGE OF THE VIRGIN. *By* FRANCIABIGIO (1513).

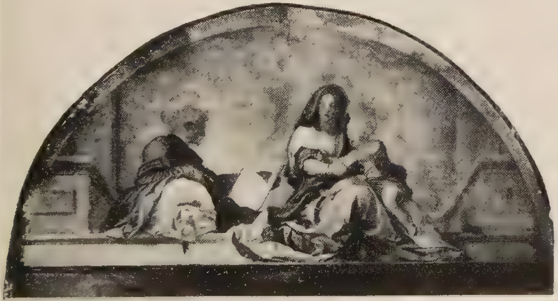
spectators on the right of the altar are several individual portraits. Thus, the woman kneeling in front of the priest is supposed to be the portrait of Lucrezia del Fede, whom Andrea del Sarto married a few years after the picture was painted; the man standing, second from the altar, is Andrea himself; the aged man leaning on a staff approaching from the extreme right, is Andrea della Robbia, who was a personal friend of the master.

On the opposite side of the atrium is another series of frescoes from the life of the Virgin. The first, representing the *Birth of the Virgin*, is one of Andrea del Sarto's finest works. The composition swells in a magnificent curve from left to right; the action is varied and expressive; the figures singularly graceful and dignified; the faces of exquisite beauty; the scheme of colouring more than ever faultless. The woman in the centre, looking out of the picture, is Lucrezia del Fede, Andrea's wife. (*See note on p.* 263).
Andrea del Sarto's grave is in this same courtyard.

The church was restored by *Michelozzo* in 1444, and the interior redecorated in the Baroque style in the 17th century. Among the many chapels which it contains, one is of especial interest, the chapel of the "Annunziata," built in 1448 at the expense of Piero de' Medici. Here, above the gorgeous silver altar, is a 'miraculous' 14th cent. picture of the *Annunciation*, of which the Virgin's head is said to have been painted by an angelic hand, while the artist slept. This precious image is exhibited only on great festivals, on which occasion multitudes of people flock to worship it.

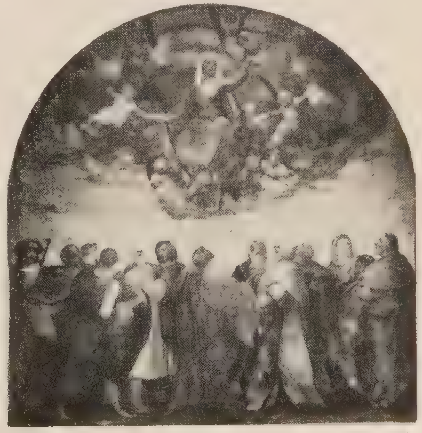


THE VISITATION. *By* PONTORMO, A. D. 1516.



THE MADONNA DEL SACCO. *By* ANDREA DEL SARTO. A. D. 1524.

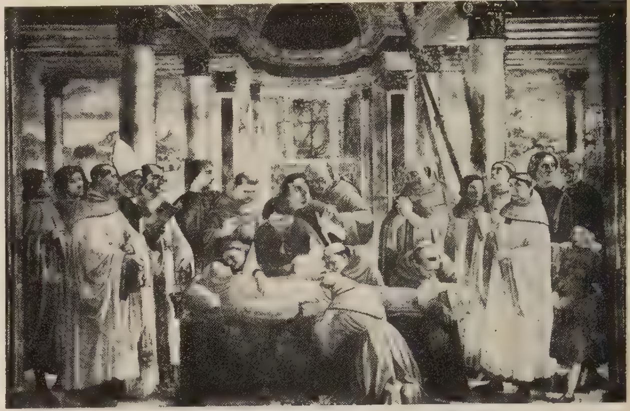
This fresco, in the cloisters of the adjacent Servite monastery, represents the Repose on the Flight into Egypt. The picture takes its name from the sack of hay on which St. Joseph leans. The figures are disposed in simple and admirable attitudes; the colouring, and the balance of light and shade is perfect.



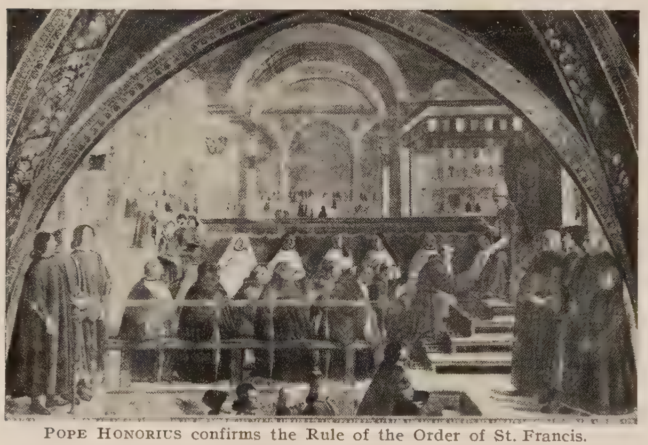
THE ASSUMPTION. *By* ROSSO FIORENTINO (1517).

Photo ALINARI, ANDERSON, BROGI.

SANTA TRINITÀ. *Attributed to* N. PISANO (1250).

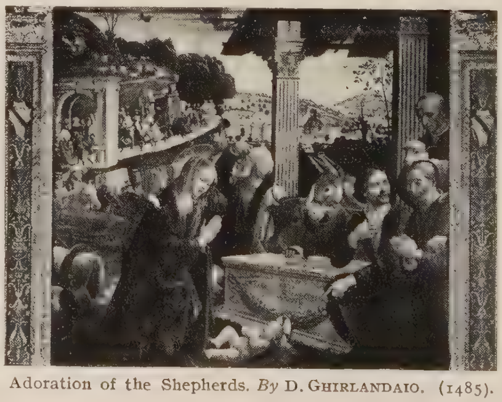

DEATH OF ST. FRANCIS. *Fresco by* GHIRLANDAIO.

The Sassetti Chapel in the church of Santa Trinità is adorned with some of the most beautiful frescoes of DOMENICO GHIRLANDAIO, which he executed in 1485 for his patron Francesco Sassetti. The series, comprising six large compositions representing scenes from the life of St. Francis, is arranged in double rows on three walls. Beginning with the *upper row* on the left : **1.** St. Francis banished from his father's house, renounces the world ; **2.** Pope Honorius III confirms the rule of the Franciscan order. This fresco is remarkable for the nobility of space composition and for portraiture. In the distance is a view of the Palazzo Vecchio and the Loggia dei Lanzi ; on the right is an excellent portrait of Lorenzo the Magnificent and Francesco Sassetti ; in front, coming up from a lower level, only their heads emerging, are portraits of : Angelo Poliziano the great humanist and tutor of Lorenzo's youthful sons, one of whom, Giuliano—future Duke of Némours, is coming up beside him; they are followed by Piero—who succeeded his father in the rule of Florence ; and Giovanni—the future Pope Leo X. ; Luigi Pulci and Matteo Franco, poets and personal friends of Lorenzo. **3.** St. Francis in presence of the Sultan. *Lower row* : **1.** St. Francis receiving the stigmata. **2.** Resuscitation by St. Francis of a child of the Spini family : here the scene takes place outside the church of S. Trinità, on the left is seen the Palazzo Spini (now Feroni) in the distance the Bridge of S. Trinità. **3.** Death of St. Francis. This composition, the most remarkable of the series, is strictly imitated from one of the same subject by Giotto in Santa Croce (p. 221) Several citizens in the costume of Ghirlandaio's day, appear as spectators. On the left is a bishop chanting litanies for the dying, with spectacles on his nose—the earliest known representation of those useful instruments. Immediately behind the bishop is Ghirlandaio himself. On either side of the altar are the donors—Francesco Sassetti, who was confidential treasurer to Lorenzo the Magnificent, and Nera Cosi, his wife. The altarpiece is given below.

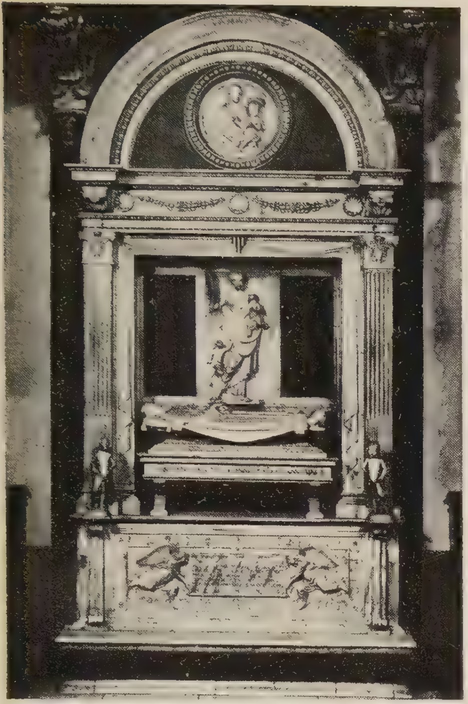

POPE HONORIUS confirms the Rule of the Order of St. Francis.

Lorenzo the Magnificent and Francesco Sassetti.

This altarpiece is a typical work of the Renaissance period. The scene is laid amid classical ruins, a poetical and symbolical way of representing the triumph of Christianity over Paganism. The Virgin kneels with a sweet smile, in prayer, her whole soul absorbed in the contemplation of her child, who lies on the hem of his mother's garment ; the traditional goldfinch, the scarlet of whose head is the symbol of sacrifice, stands perched on a stone near. The shepherds of sacred history, conversing together, are portraits of the donors,—the Sassetti. Joseph shades his eyes from the light, and looks up at the angel who is descending with the good tidings to another group of shepherds, who are seen on a distant hill tending their flocks. The Magi approach through a triumphal arch.


Adoration of the Shepherds. *By* D. GHIRLANDAIO. (1485).

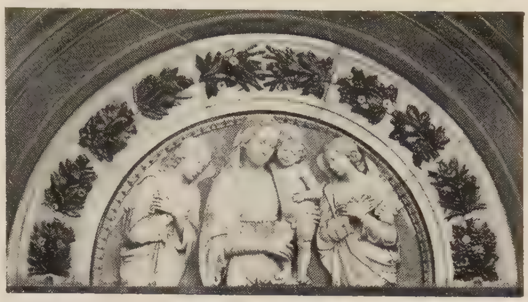
Francesco Sassetti.



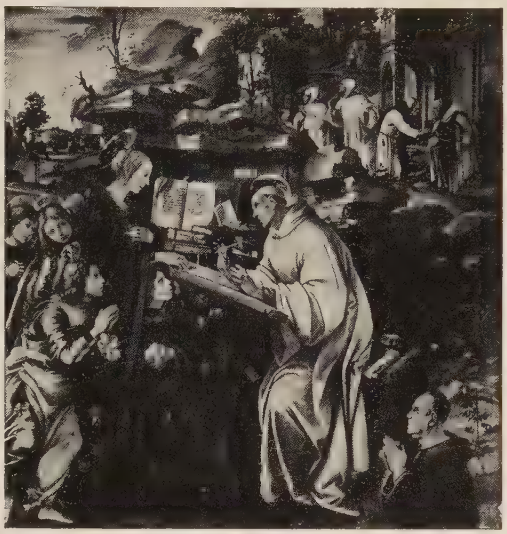
Monument to Count Hugo († 1006).
By Mino da Fiesole. A.D. 1481.
(*In the Church of La Badia*).

This monument, a typical example of Renaissance Tuscan tombs, is one of Mino's most important works.

Count Ugo, *il gran barone*, as he is called by Dante, governed Tuscany as Viceroy of the Emperor Otho II., during the latter part of the 10th century. He and his mother were the founders of seven Benedictine monasteries in Tuscany one of the first being the Abbey or Badia of Florence, of which the present church is the only relic.



Madonna and Child and Angels. *Terracotta relief by* Luca della Robbia *over the portal of the Badia.*



Apparition of the Virgin to St. Bernard.
By Filippino Lippi. A. D. 1480. (*In the Badia*).

Filippino's « Apparition of the Virgin to St. Bernard », is a work full of naïve beauty and one of the most religious pictures.

St. Bernard († 1153), the founder of the Order of the Cistercians, was remarkable for his devotion to the Blessed Virgin; one of his most celebrated works was composed in her honour as Mother of the Redeemer. His health was extremely feeble; and one day, while writing his homilies, it is said the Virgin graciously appeared to him, and comforted and restored him by her divine presence.

This is the moment the painter has chosen to represent. The saint seated at a rude desk out of doors near his convent seems entranced, and looks with ecstatic veneration at the Virgin who, attended by angels, stands before him, one hand resting lightly on his book. On the rock behind, just above St. Bernard's head, is inscribed his famous motto,—*Sustine et abstine* (Bear and forbear). The portrait of the donor, Piero del Pugliese, appears below on the right.

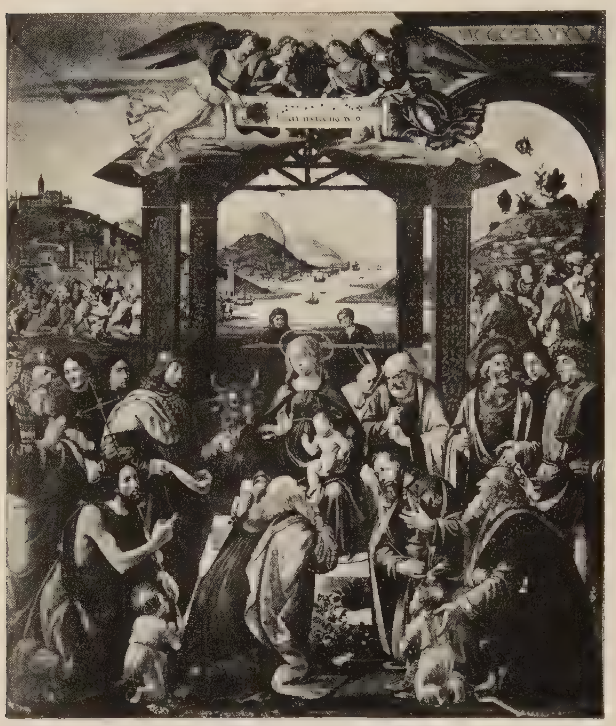
STREET SHRINES AND TABERNACLES.

A very noticeable feature of Florentine streets is the existence of large numbers of shrines and tabernacles intended to inspire the faithful to prayer. Many still bear their pendant lamps which were kept burning day and night before them,—a most useful practice in old times when the modern idea of lighting the streets had not received attention. These objects of art varying in size and elegance from the most ordinary plaster cast of the Madonna to the beautiful works of Donatello, Mino da Fiesole, the Della Robbias, etc., are now considered public ornaments of the city, and under the law, even the owner of the building to which they are attached, is not permitted to remove them, without special license of the authorities.

Tabernacle of the Madonna in the Via Nazionale.

Tabernacle of S. Ambrose in the Piazza S. Ambrogio.

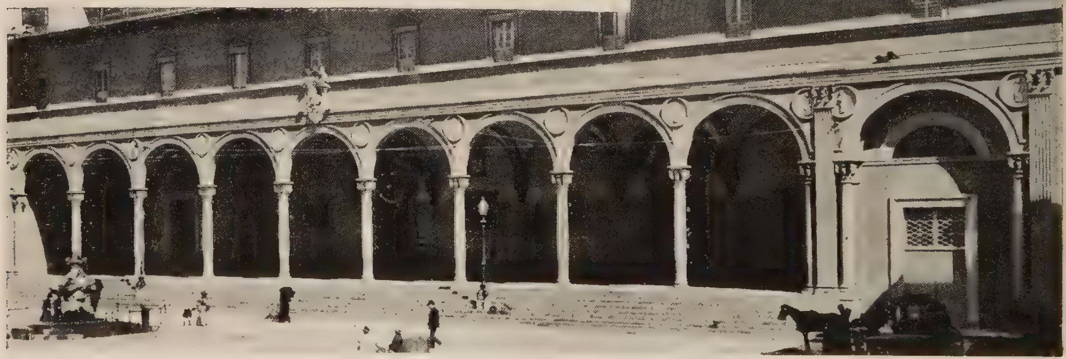
Photo Alinari, Anderson, Brogi.



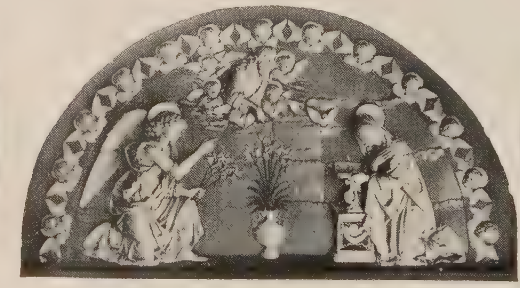
ADORATION OF THE MAGI. *By* D. GHIRLANDAIO. A. D. 1488.

This admirable altar-piece painted in 1488 for the Foundling Hospital dedicated to the Massacred Innocents of Bethlehem, stands on its original altar in the chapel of the Innocenti. The Virgin, calm and dignified, holds the Child tenderly on her knee; close by sits St. Joseph in silent admiration. The two Elder Kings kneel reverently, the Eldest, a noble figure, is just about to kiss the foot of the divine Infant, whilst the third King, young and beautiful, is standing on the left and holds a jewelled glass cup in his hand.

Among the crowded groups of adorers are many portraits of contemporary Florentines, including Ghirlandaio's own, by the pillar behind the youthful king. In the far distance, on the right, is seen the Annunciation to the Shepherds; the Murder of the Innocents is represented on the left. By a touching and appropriate invention, the master has placed two of the martyred Innocents kneeling in the foreground; they are presented to the Saviour by St. John the Baptist and St. John the Evangelist and are clothed in white and with bleeding wounds on their shoulders and arms. The composition is masterly and exquisite.



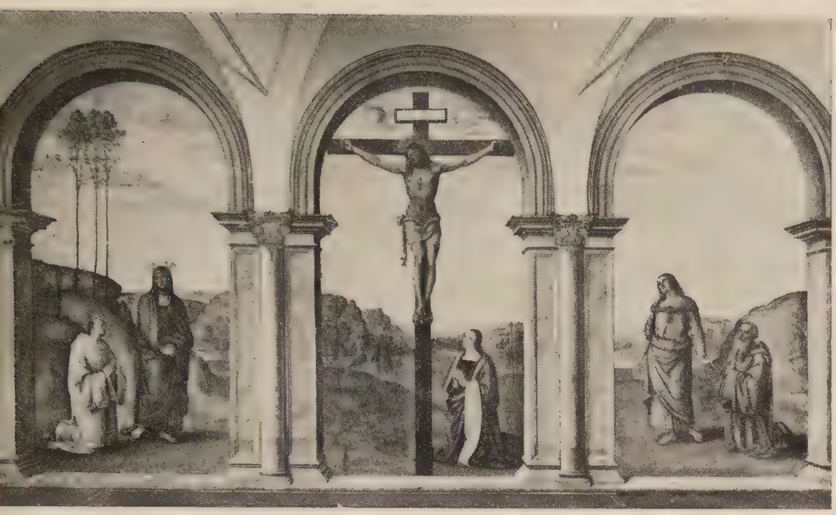
LOGGIA OF THE FOUNDLING HOSPITAL. (*Spedale degli Innocenti*). *Designed by* BRUNELLESCHI. A. D. 1419 (?). In the spandrels are the original terracotta medallions of swaddled infants, varied in form and expression, by A. DELLA ROBBIA.



THE ANNUNCIATION. *By* A. DELLA ROBBIA.

The *Spedale degli Innocenti* (Foundling Hospital), the earliest institution of the kind in Europe, was founded in 1421 by Giovanni de' Medici and liberally endowed by succeeding members of the family. Thousands of foundlings are annually maintained within the building. The larger number, soon after admission, are dispersed among the peasantry living round Florence, who are paid for their maintenance until they are old enough to return to the institution within the city.

Photo ALINARI, ANDERSON, BROGI.



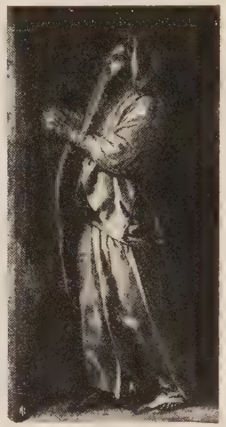
THE CRUCIFIXION. *Fresco by* PERUGINO. A. D. 1495. (*Convent of S. Maria Maddalena de' Pazzi*).

This noble picture occupies the entire wall of the chapter-house of the convent. In the centre is the Crucifixion, and the Magdalen gazing adoringly at the Saviour. On the left, stands the Virgin with clasped hands, the image of resignation and deep, speechless grief; St. Bernard, the founder of the Cistercian branch of the Benedictines, kneels beside her. On the right, is St. John, the Apostle of Love, standing, whilst St. Benedict robed in the habit of Order is kneeling.

The life-size figures, set in a simple, spacious landscape, are remarkable for their abstractness and isolation, which is accentuated by the introduction of the three solitary trees on the hill. The whole composition is full of pathos and harmonizes with the solemnity of the scene represented.

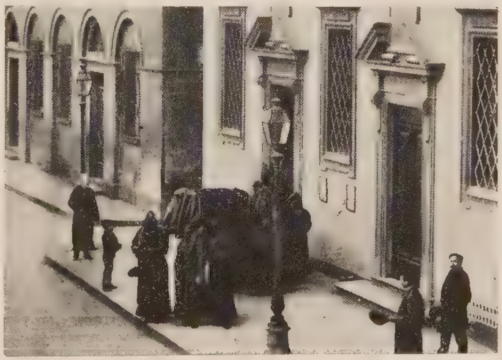
MATERNAL LOVE.

THE HEAD OF ST. JOHN PRESENTED TO HEROD.



ALLEGORY OF HOPE.

Frescoes in monochrome from the history of John the Baptist. By ANDREA DEL SARTO. ca. 1520. (*Chiostro dello Scalzo*).



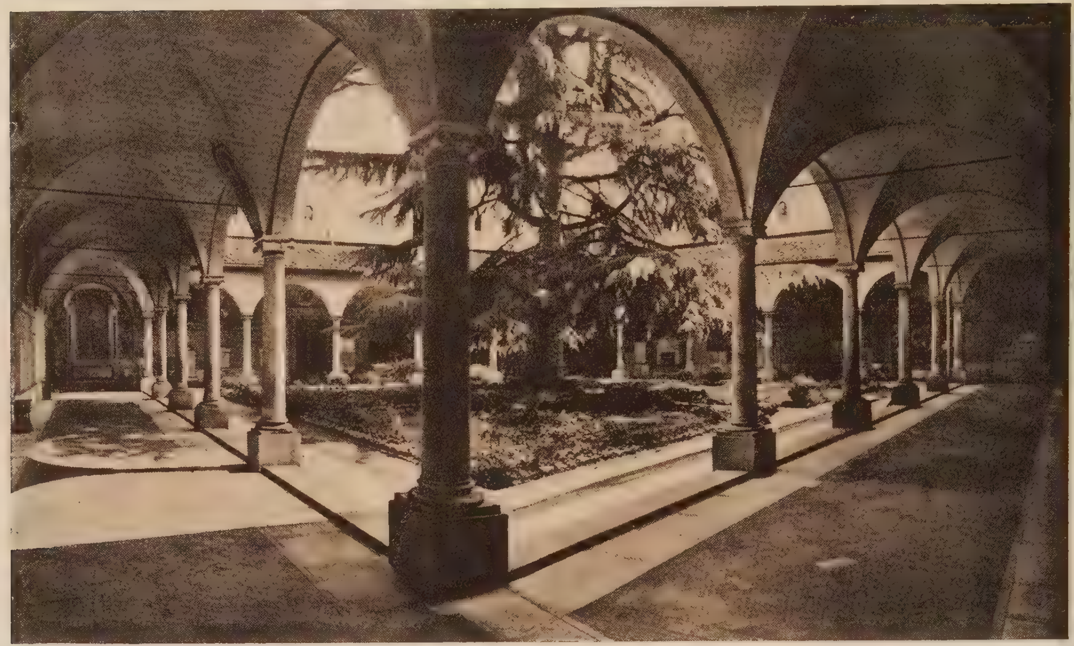
Oratory and Office of the MISERICORDIA or Company of Brothers of Mercy. Founded in 1240 (*Piazza del Duomo*).

The *Misericordia*, whose members in their mysterious black dominoes are familiar to almost every visitor to Florence, is the greatest of the benevolent societies of old Florence. The organization has remained in active existence uninterruptedly for more than six centuries, and has relieved numberless cases of suffering, and, during calamitous times, performed the last offices for innumerable dead.

Its origin dates from about 1240, when business being very active in Florence, many porters were employed in carrying merchandise from one place to another. Whilst looking for jobs they were generally congregated in the cathedral square, and, in bad weather, they took shelter in an open cellar near by, where they spent their leisure in gambling, and profane swearing. One of their number, Pietro Borsi, a pious man, was greatly shocked by the oaths and vices of his comrades; he reproved them and proposed that they provide a box in which, for every offense against good morals, the offender should deposit a *crazia* (about ½ penny). His proposition was received seriously and after some money had been thus collected, he suggested that the men should form themselves into a society and devote the proceeds of their fines to the purchase of six litters, one for use in each ward of the city and that they serve alternately in turns for one week in transporting victims of street accidents, and sick-persons to the hospitals or to their homes, and the dead to burial.

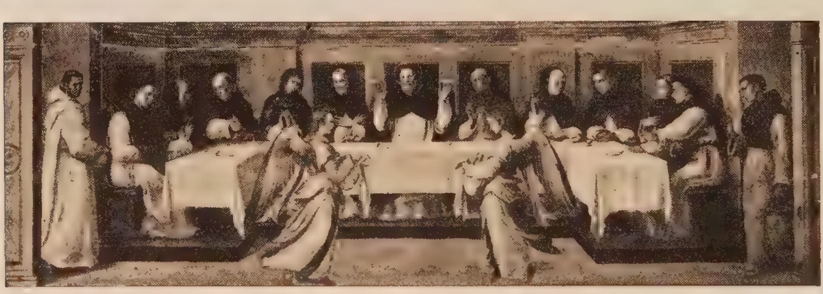
From these humble beginnings the company gradually received the support of the principal citizens, who associated according to the plan of the original institution, and by degrees attained to its present important proportions.

Photo ALINARI, ANDERSON, BROGI.



Cloisters of the Dominican Monastery of San Marco. *Erected from 1437 to 1443 from designs by* Michelozzo.

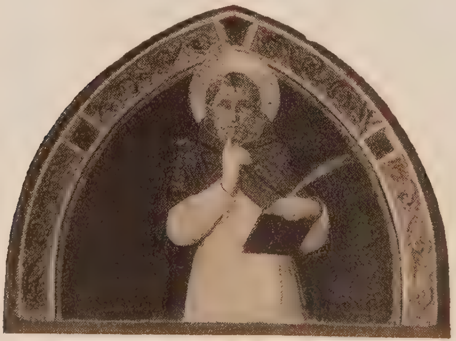
The *Monastery of San Marco* is a perfect museum of the works of Fra Angelico, who passed nine years of his life within its walls. Originally built for Silvestrine monks, in the year 1430, through the instrumentality of Cosimo de' Medici, it was transferred to the Dominicans. The edifice being in a state of dilapidation the monastery and the adjoining church were rebuilt at Cosimo's expense who entrusted the work to his friend, the architect Michelozzo, and at the same time commissioned Fra Angelico to decorate the walls with those incomparable frescoes which all the world now comes to see. From 1490 to 1498 San Marco was also the home of the great prior and Dominican preacher, Girolamo Savonarola, many memorials of whom exist within the building.



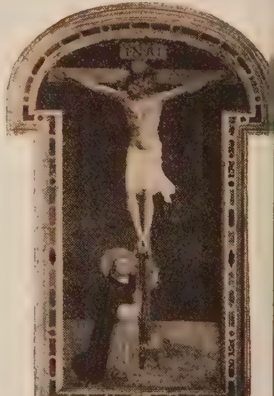
« La Provvidenza ». The Supper of St. Dominic. *Fresco by* Sogliani *in the Large Refectory.*

Sogliani's fresco of « La Provvidenza » represents an episode in the life of St. Dominic. « It happened that when he was residing with his friars in the convent of S. Sabina at Rome, the brothers who had been sent to beg for provisions had returned without bread, and they knew not what they should do, for night was at hand, and they had not eaten all day. Then St. Dominic ordered that they should seat themselves in the refectory, and taking his place in their midst offered a prayer to heaven: and behold! two beautiful ethereal angels, clad in white and shining garments, appeared amongst them and distributed from the folds of their drapery the *bread of paradise* ». The meaning of this appropriate subject for a refectory is obvious: « The Dominican Order receives its sustenance from the Divine Bounty ».

The upper part of the fresco (omitted here) representing the Crucifixion with the Virgin Mary and St. John and two saints kneeling on either side, was painted by *Fra Bartolommeo.*

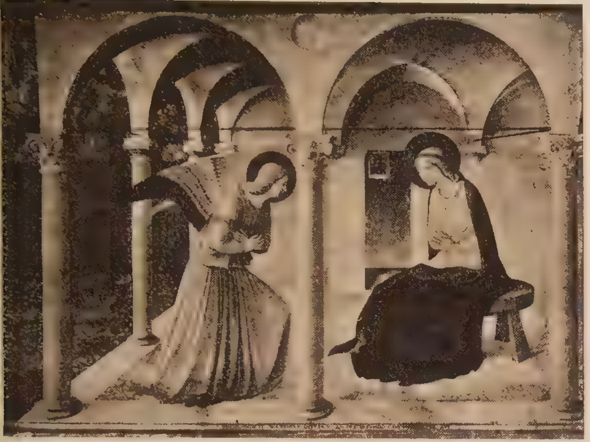


St. Peter Martyr imposing silence. Symbolical of the Sanctity of the Dominican Order. *By* Fra Angelico.

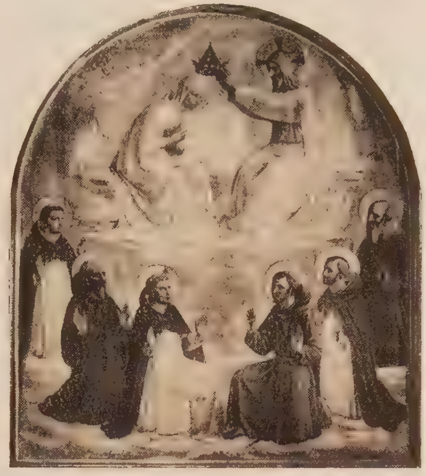


S. Dominic embraces the Cross symbolical of the Devotion o the Dominicans. Fra Angelico

Photo Alinari, Anderson, Brog



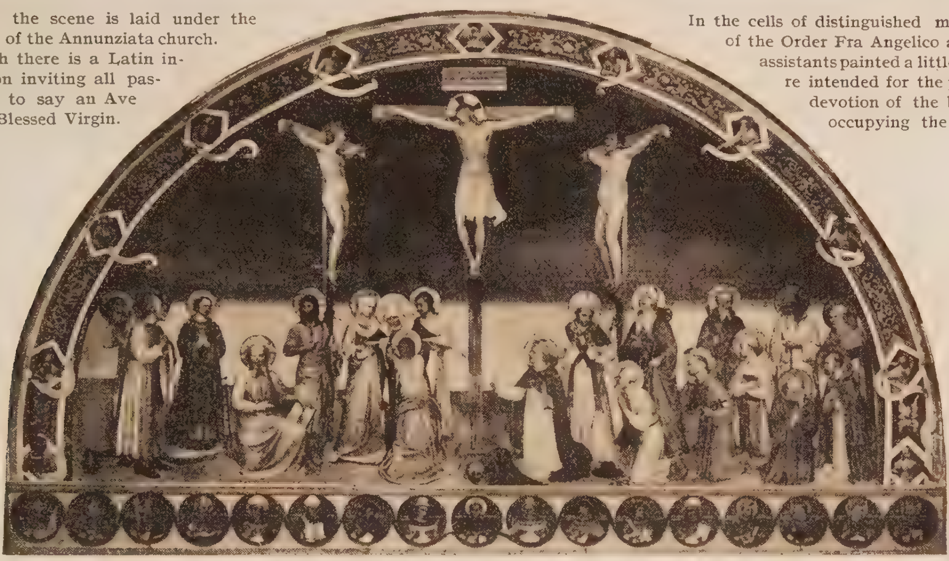
THE ANNUNCIATION. *Fresco by* FRA ANGELICO.



CORONATION OF THE VIRGIN (*Fresco in the Dormitory*).

Here the scene is laid under the portico of the Annunziata church. Beneath there is a Latin inscription inviting all passers-by to say an Ave to the Blessed Virgin.

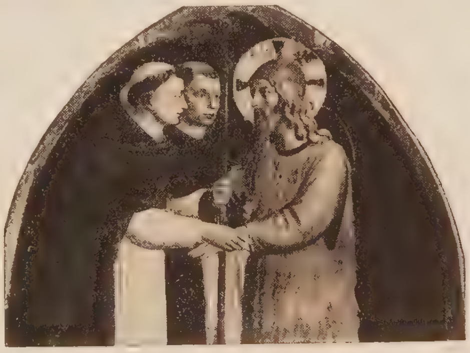
In the cells of distinguished members of the Order Fra Angelico and his assistants painted a little picture intended for the private devotion of the brother occupying the cell.



THE CRUCIFIXION *or* ADORATION OF THE CROSS. *Fresco by* FRA ANGELICO. A. D. 1440. *Chapter-House.*

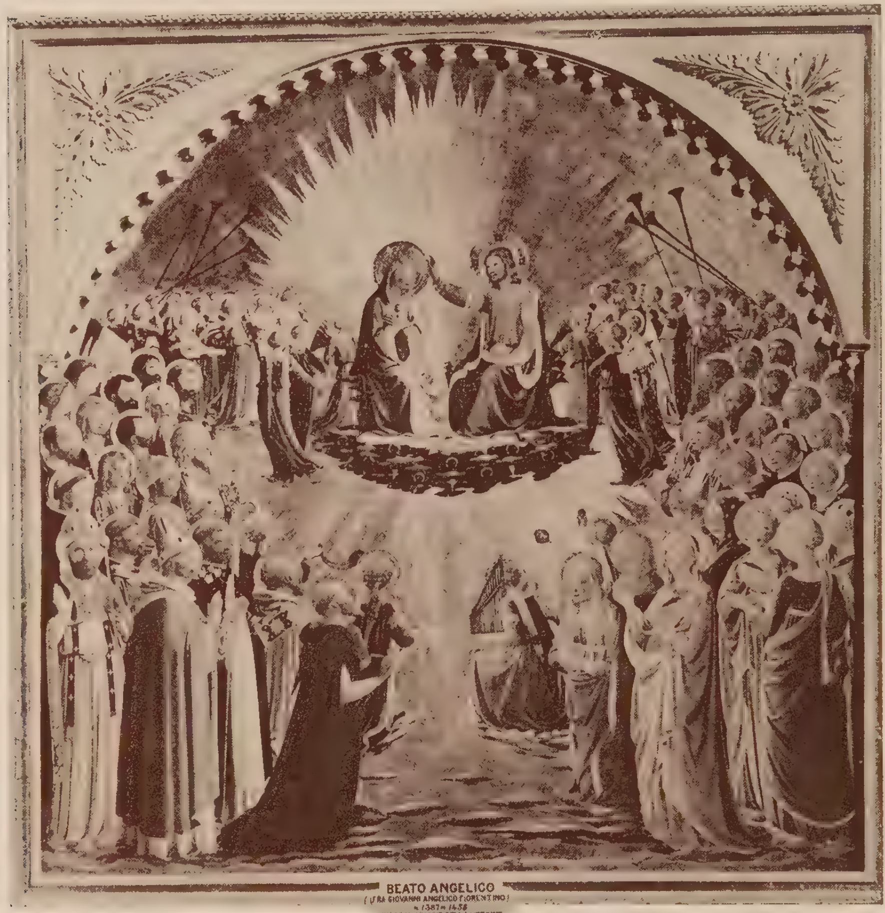
This « Crucifixion » is one of Fra Angelico's noblest compositions. Here the death of Christ on the cross is represented as a sacred mystery; and its spiritual meaning is emphasized by the insertion, above the head of Christ, of the white pelican. The pelican is the ancient symbol of Our Saviour.

On the left of the cross stands the traditional group of the fainting Virgin, supported by the Maries and St. John the Evangelist; next is St. John the Baptist standing and St. Mark kneeling, patrons of the city and of the monastery, then S. Lawrence, S. Cosmo and St. Damian, the three patrons of the Medici. On the right is the group of the founders of all the various Monastic Orders: nearest the cross St. Dominic kneels in ardent adoration; behind him, also kneeling, St. Jerome, the father of all monks; between them, standing, St. Albert the founder of the Order of the Carmelites, and next St. Augustine the founder of the Austin Friars. Behind St. Jerome kneels St. Francis of Assisi with the crucifix, followed by St. Bernard founder of the order of the Cistercians; in the background, between the last two saints, stands St. Benedict representing the Benedictines, next again, also standing and holding a crutch, is St. Romualdo founder of the Camaldolese (reformed Benedictines), beside whom kneels St. Giovanni Gualberto, founder of the Vallombrosans. Finally, near the arch is St. Peter Martyr kneeling, and behind him, standing, St. Thomas Aquinas, the « Angelical Doctor »; the last two saints represent the Sanctity and Learning of the Dominican Order.



CHRIST WELCOMED AS A PILGRIM BY TWO FRIARS.
" Inasmuch as ye have done it unto one of the least of these my brethren, ye have done it unto me." Symbolical of the Hospitality of the Dominicans.

Photo ALINARI, ANDERSON, BROGI.


BEATO ANGELICO
(FRA GIOVANNI ANGELICO FIORENTINO)
n. 1387 m. 1455
INCORONAZIONE DELLA VERGINE

CORONATION OF THE VIRGIN. *Painted by* FRA ANGELICO. A. D. 1435.

Fra Giovanni da Fiesole, commonly called, from his great piety, *L'Angelico*, was born in 1387 and died in Rome in 1455. He joined the order of the Dominicans at Fiesole in 1407, and seems to have begun his career in art as an illuminator of manuscripts. He was truly the painter of Christianity as preached by St. Francis of Assisi. His works are exclusively religious or ecclesiastical; his suave virgins and angels breathe the purest piety and humility; the brilliancy of colour and richness which he gives in his pictures of angels and heavenly scenes are marvellous. Painting in him served as a formulary to express the emotions of faith, hope and charity. His contemporaries gave him, even during his life-time, the title of *Beato*,—Blessed; and in truth, in looking upon the glorified faces he painted, we feel something of that peace which passeth understanding. Some say that he never took up his pencils without imploring the blessing of Heaven before he began his work; and remained in a kneeling position the whole time he was occupied in painting the figures of Jesus and the Virgin Mary. Every time that he painted Christ on the cross, tears flowed as abundantly from his eyes as if he had assisted on Calvary at this last scene of the passion of Our Lord.

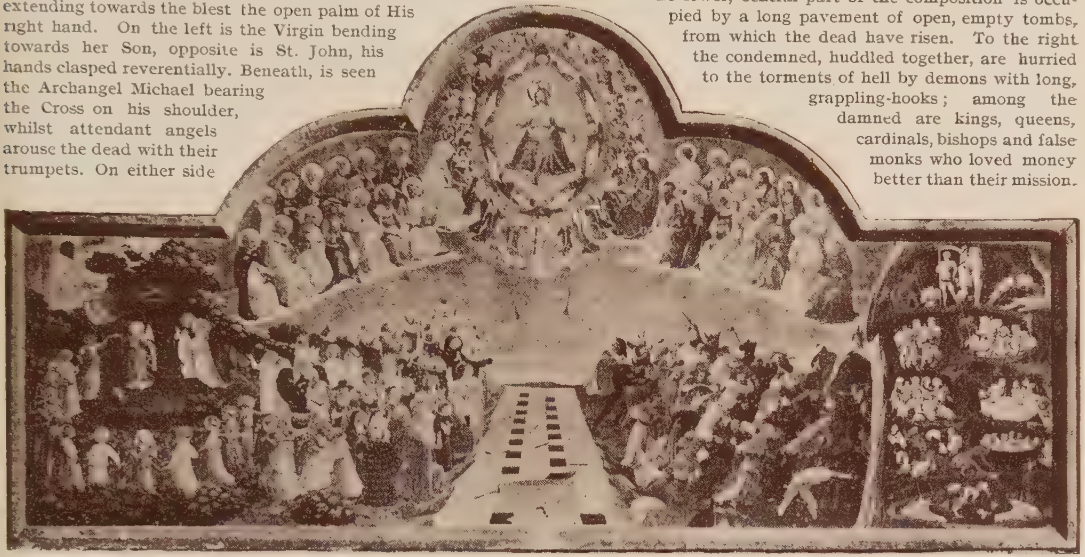
ANGEL *by* FRA ANGELICO.

THE MARRIAGE OF THE VIRGIN. *Painted by* FRA ANGELICO.

ANGEL *by* FRA ANGELICO

Photo ALINARI, ANDERSON, BROGI.

The "Last Judgment" is one of Fra Angelico's most celebrated easel paintings. In the upper part of the picture the Saviour is enthroned amid a garland of adoring angels. He turns the back of His left hand to the condemned, whilst extending towards the blest the open palm of His right hand. On the left is the Virgin bending towards her Son, opposite is St. John, his hands clasped reverentially. Beneath, is seen the Archangel Michael bearing the Cross on his shoulder, whilst attendant angels arouse the dead with their trumpets. On either side are patriarchs, prophets and saints, with their symbols, among whom may be seen St. Dominic on the extreme left and St. Francis on the extreme right (the Inferno side). The lower, central part of the composition is occupied by a long pavement of open, empty tombs, from which the dead have risen. To the right the condemned, huddled together, are hurried to the torments of hell by demons with long, grappling-hooks; among the damned are kings, queens, cardinals, bishops and false monks who loved money better than their mission.



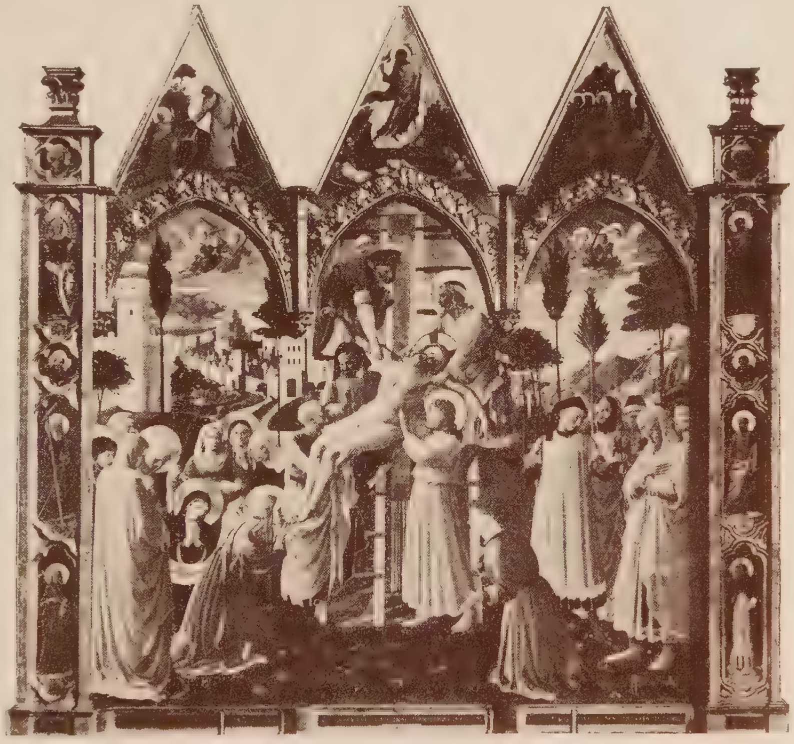
THE LAST JUDGMENT. *Painted by* FRA ANGELICO. A. D. 1440 (*Early Renaissance*).

Hell is divided into compartments, in accordance with the orthodox medieval conception; in the centre sits Satan crunching sinners. To the left of the picture are gathered the blessed; some are embraced by their guardian angels, others look up with grateful love to the Saviour, or embrace each other. Angels crowned with roses move in a mystic dance amidst flowers, whilst others float onwards in a stream of golden light, towards the gates of Paradise. « One almost fancies one hears the 'bells ringing and the trumpets sounding melodiously, within the golden gates', 'as if heaven itself were coming down to meet them', in the Jubilee of welcome ».

* * *

This highly coloured altarpiece representing the « Descent from the Cross » was painted for the church of Santa Trinita. In the centre St. John and other saints are removing from the cross, with reverent hands, the lifeless body of Christ. On the left the Magdalene on her knees is kissing the feet of the Saviour with passionate grief. Near by stand the Madonna, St. Veronica and the Maries. On the right, St. Nicodemus, with a compassionate face holds the crown of thorns and displays pathetically the three nails which pierced the feet and the hands of Our Lord. This painting of singular beauty and finish, rouses in the spectator's mind the profoundest feelings of sympathy and devotion.

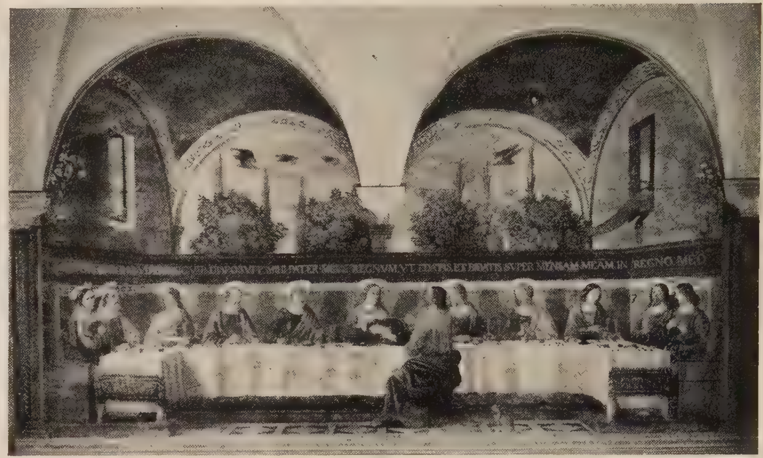
On the frame are figures of saints; in the *cuspidi* are three panels by *Don Lorenzo Monaco*, master of Fra Angelico.



DESCENT FROM THE CROSS. *Altarpiece by* FRA ANGELICO. A. D. 1435.

Photo ALINARI, ANDERSON, BROGI.

This " Last Supper, " one of *Ghirlandaio's* best works, is composed in the traditional form: the table with the return at either end, Judas sitting in front by himself, the Apostles and Christ in a row behind, St. John asleep by the side of the Lord, — the whole is a well ordered group, but pathos, not to say tragedy, is entirely lacking in this the most solemn of scenes. Judas is the only one of the Apostles not crowned with a nimbus, while behind him sits an ill-omened cat, probably, intended for the fiend. Observe how the arched structure of the room has been carried out into the upper part of the composition, producing a most effective semblance of continued vaulting; and also the orange trees, the flying birds, the peacock perched on the window sill, the border of the table cloth, the decanters and dishes, the cherries and loaves of bread, the salt cellars and other minutiæ so frequent with Ghirlandaio, who delighted in ornaments. Another Last Supper by the same artist and very similar to this exists in the refectory of the monastery of Ognissanti.



THE LAST SUPPER. *Fresco by* D. GHIRLANDAIO *in the Small Refectory* (ca. 1480).

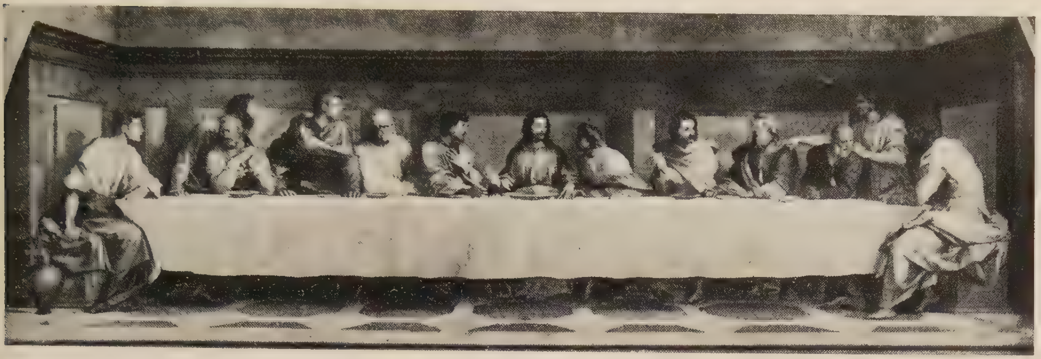
Scene of Savonarola's execution—May 23, 1498—
in the Piazza della Signoria.

SAVONAROLA'S CELL, containing relics of the great preacher: including fragments of his garment, his hair shirt, his rosary, and some of his books.

Girolamo Savonarola, born at Ferrara in 1452, was in his youth of a studious and ascetic turn. At 24 he became a Dominican monk and took up as a special mission the task of recalling the inhabitants of the cities of Italy from their luxurious and profligate ways. In 1490 he was elected Prior of the monastery of San Marco and he began that career which, eight years later, ended with his martyrdom. At first from the pulpit of San Marco, and later from that of the cathedral he fulminated period after period of impassioned oratory. The subject of his preachings was invariably: the loss of religious faith, the unworthiness of the Holy See, the shameless intrusion of Paganism under the cloak of the humanities, the Roman scandals of Papal elections contrived by a most cynical simony. He dared to stand against the power of Lorenzo de' Medici, and the reigning pontiff Alexander VI., predicting the downfall of the various states of Italy before a foreign conqueror, unless a general reformation of morals took place. The theme on which he loved to dwell was this: Repent! A judgment of God is at hand! A sword is suspended over you! « During these sermons, » writes a contemporary, « the walls of the church re-echoed with sobs and wailings dominated by the Friar's ringing voice which paralysed the hearts of all his hearers. » For a while he swayed the people according to his will, and by the power of his magnetic eloquence made himself almost a god in the eyes of the Florentines. They accepted him as their political leader and moral reformer; but in time a combination of enemies headed by Alexander VI. who had excommunicated him, succeeded in subverting his influence. On the 9th April 1498 Savonarola was arrested and imprisoned in the Palazzo Vecchio. There he was frequently subjected to agonizing torture in order to wring something from him which his judges could twist into an admission of either treason or heresy. Nothing could be elicited from him proving his guilt, nevertheless, on the 23rd May 1498 the Great Prior, together with two of his disciples, Fra Domenico and Fra Silvestro, was hanged and burned in presence of the whole city.

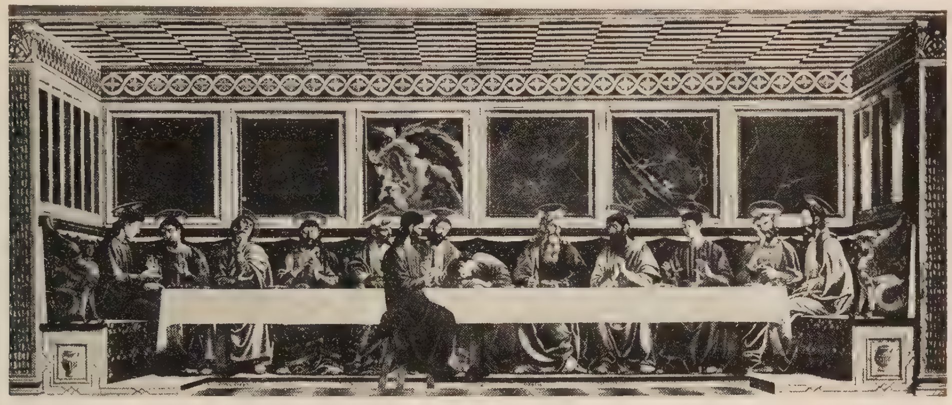
PORTRAIT OF SAVONAROLA († 1498)
Painted by FRA BARTOLOMMEO.

Savonarola's efforts were limited pretty much to his own day and generation. Had he abjured politics and cultivate the personal good will of the hated and vile pontiff, he might have risen to the places of highest dignity in the Church



THE LAST SUPPER (the upper part omitted). *Fresco by* ANDREA DEL SARTO. A. D. 1527. *Convent of San Salvi.*

In this painting, which resembles Leonardo's renowned fresco at Milan, though not to be compared with that work in the profound conception of the subject, Andrea has chosen the self-same moment, « One of you shall betray me ». The reality of the scene represented is most striking, and the picture deserves its high celebrity. The single figures are finely characterized, having the aspect of portraits. The work is treated with simplicity, directness, and great dignity.



THE LAST SUPPER. *Fresco by* ANDREA DEL CASTAGNO. A. D. 1450. *Monastery of Sant'Apollonia.*

This work, one of the most important and representative of the artist, is highly interesting for it exhibits the painter as a strict realist, devoid of all feeling for beauty and grace, but not without a sense of rugged grandeur.

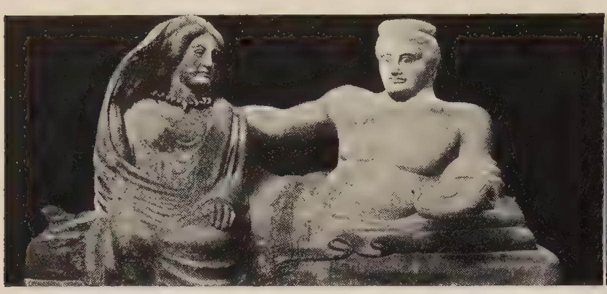
Francesco Petrarca, the great lyric poet, was born (1304) at Arezzo in Tuscany, and spent his youth at Avignon studying law. In 1327 he met for the first time the mysterious Laura, a lady of surpassing beauty, in the church of S. Claire; conceived a great passion for her which she could not return and wrote sonnets in praise of her which immortalised both himself and her. In 1341 he was crowned laureate in the Capitol of Rome and loaded with honors. His numerous Latin works had a great and purifying influence in the classical revival. He preached the attractiveness of liberal studies, and was the inaugurator of a literature which was obedient to the great longing of man to be free from authority and from a mystic terror, and to enjoy the beauty of life. He was one of the first to advocate public libraries; discovered important ancient manuscripts, formed collections, and employed scribes to transcribe and translate classical authors. He died in 1370 at Arquà near Padua.

PETRARCH. BOCCACCIO.

Frescoes by A. DEL CASTAGNO, *in Sant'Apollonia.*

Giovanni Boccaccio (1313-1375), was born probably at Certaldo near Florence. When still young his father sent him to Naples to pursue a mercantile career. He studied hard and discovered his literary vocation. At Naples he fell in love with Maria, a beautiful woman, whom he afterwards immortalised as *Fiammetta.* His amorous romances, with their beautiful gardens and sunny skies, fair women and luxurious lovers are written with consummate art and won for himself the reputation of being the first modern novelist. His chief work, the Decameron, consists of a collection of a hundred tales not of moral tendency, which are supposed to be related by ten persons during the space of ten days. It describes the life of a company of seven « gentle ladies » and three noble youths who in 1348 fled from the horrors of plague-stricken Florence to a country-house near Fiesole and in the gardens of that delightful retreat passed their time in pleasure, in gallantry, and in comic or licentious tales. « The whole book », says Symonds, « glows with the joyousness of a race discarding dreams for realities, scorning the terrors of a bygone creed, revelling in nature's liberty. »

Photo ALINARI, ANDERSON, BROGI.

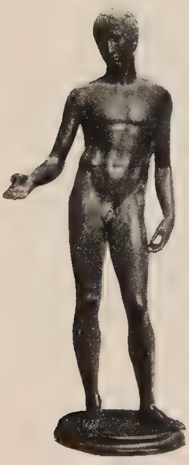


COLOURED ALABASTER SARCOPHAGUS FROM CHIUSI.

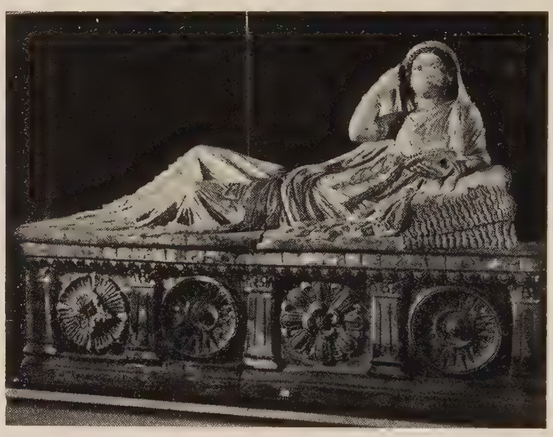
ALABASTER SARCOPHAGUS.

The figures of the deceased are represented as lying on a bed. 2nd cent. B. C.

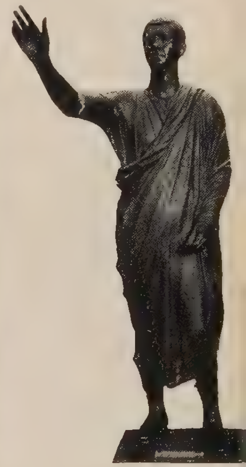
The Archeological Museum is of the greatest interest as it contains a magnificent and varied collection of Greek, Roman and Etruscan bronzes, including pottery and other objects found in ancient Etruria, and probably of Etruscan manufacture. The works of art of this singular people prove them to have attained a high degree of civilisation, but nothing remains of their history beyond a few inscriptions, difficult to decipher, in an extinct language, and the scanty records, or references made to them by Roman authors. They appear to have been a mixed race of colonists from Asia, Egypt and Greece, who had intermarried with the Italian aborigines.



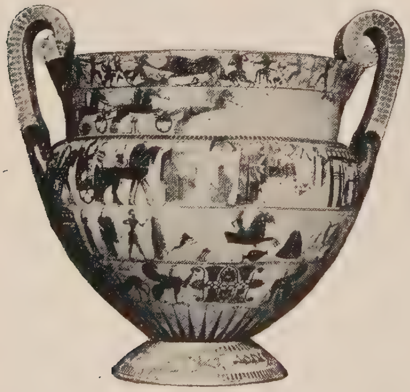
THE "IDOLINO". *Bronze Greek original. 5th cent.* B. C.



SARCOPHAGUS OF LARTHIA SEIANTIA.
Etruscan Sarcophagus with traces of painting found at Chiusi.



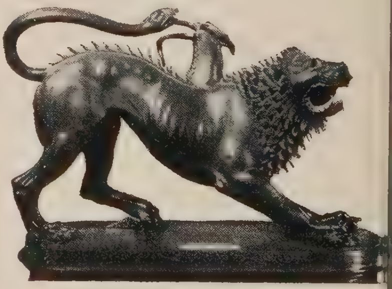
THE ORATOR. *Bro*
From Lake Trasime



THE FRANÇOIS VASE.

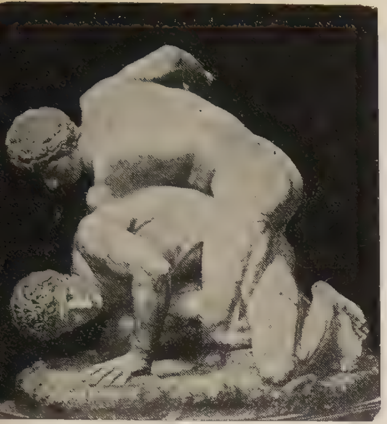
The François Vase found in 1845 is perhaps the finest Greek vase in existence. The decorations represent: the Calydonian Hunt: Theseus and Ariadne, Funeral games, the Marriage of Peleus and Thetis, the Death of Troilus, Battles of Pigmies, etc. *6th cent.* B. C.

The museum has a rich collection of painted vases, dating from the 7th, 6th, and 5th cent. B. C. Their decoration is highly interesting, as they belong to the period of great archaic painting, when vase painters imitated their great contemporaries.



CHIMÆRA.
It is expressive of pain. Greek bronze. 5th cent. B. C. *(Found in 1553).*

Photo ALINARI, ANDERSON, BROGI



THE WRESTLERS.
A masterpiece of the realistic school. B. C. 350.

CORRIDOR OF THE UFFIZI GALLERY.
The building was erected by VASARI *in* A. D. *1560-74.*

The Uffizi Gallery originated with the Medici collections and now contains about 4000 paintings, besides famous ancient sculptures, engravings, drawings, tapestries, etc. The collection of paintings, lately re-organized, is of great interest to students of the history and evolution of Art. The pictures being arranged according to school and order of time in the various rooms.

SLEEPING HERMAPHRODITE.
From a Greek original, 2nd cent. B. C.

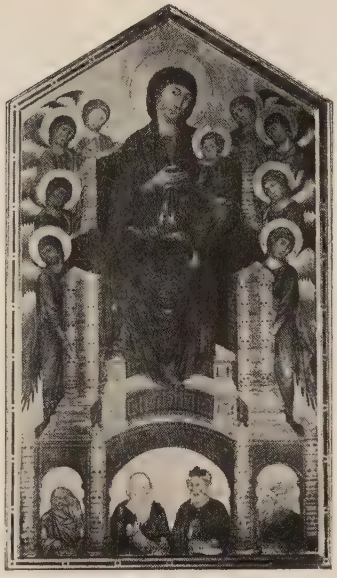
A ROMAN PROCESSION. *Marble-relief from the Ara Pacis, erected by Augustus at Rome in* B. C. 13.

NIOBE WITH HER DAUGHTER.
School of Scopas. B. C. 295.

THE MEDICI VENUS.
Found in Hadrian's Villa, Tivoli.

YOUNG APOLLO.
Attribute to CLEOMENE.

Photo ALINARI, ANDERSON, BROGI.



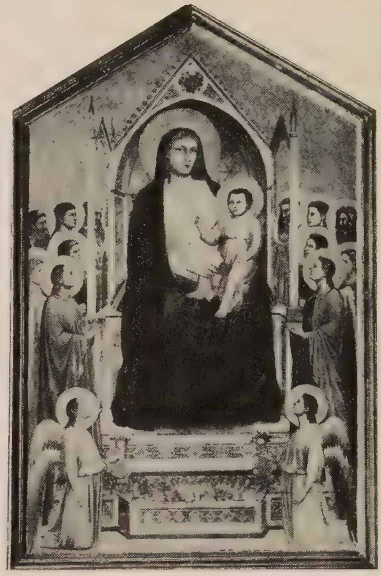
MADONNA. *By* CIMABUE (1240-1303).

This altarpiece resembling the picture in S. Maria Novella, is an early work of the master. The figure of the Virgin is over life size, the Child is a little adult. The composition is treated in the hieratic Byzantine manner and reveals the docility of the master but only partially his power. The three adoring angels on each side show his faithfulness to the old rule of precise bilateral symmetry. Beneath are four Prophets holding their prophetic scrolls.

The history of early Italian art is the history of the effort to escape from the swaddling clothes of the rigid Byzantine school.

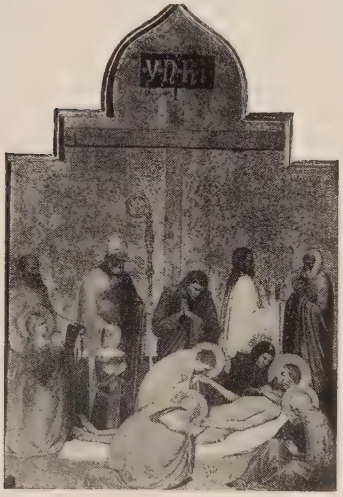
Between the fall of the Roman empire to the birth of Cimabue lie centuries of obscurity, terror, devastation and barbarism. During this long period which we call the Middle Ages, the plastic arts had degenerated into a barren and meaningless scholasticism, a mere handicraft practised by Greek or Byzantine artificers who absolutely copied from one another in the most slavish manner. This degraded style of painting generally known as *Byzantine art* continued to be pursued with care and industry till into the thirteenth century when with the re-civilisation of the West a national art awoke in Italy. Yet, it is not at Florence that the great story first opens; it is at Pisa with Niccolò Pisano, at Siena with Ugolino and Duccio. But, nevertheless, it is really Cimabue born at Florence in 1240 from whom we must date the true beginning of Italian Art.

The changes which he introduced into the art of painting were an increase of pictorial skill and an attempt to substitute for the conventional image of an ideal personage the representation of real humanity. His greatest work is the Madonna in the Rucellai chapel in the church of S. Maria Novella. It is in the Byzantine style, from which Cimabue did not free himself; but we see here a distinctly fresh endeavour to express emotion and to depict life. From the date of this altarpiece the pre-eminence of the Florentine school begins to develop itself, expands later in the person of Giotto, to reunite in Ghirlandaio all the branches of its progress, and finally to culminate in the greatness of Michelangelo, Raphael, and Leonardo da Vinci.



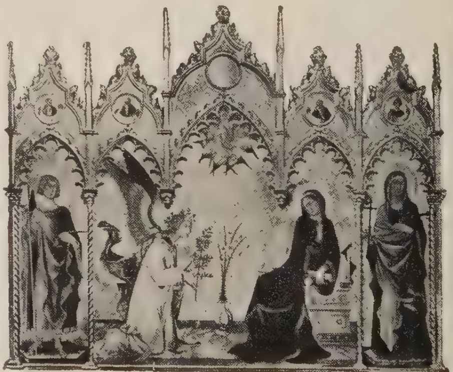
MADONNA. *By* GIOTTO (1267-1337).

In this altarpiece the great advance in art made by Cimabue's pupil is distinctly evident. The Virgin is stately and the face is not conventional but is painted from the living model. The Child looks more like a child; the old symmetrical arrangement of the side figures is still maintained, but with much added charm in composition. In the foreground kneel two angels holding vases of lilies and roses; on either side of the throne stand six saints, the two foremost are St. Catherine of Alexandria (left), and the Magdalene (right). The colouring is rich and the composition of an imposing character though the gigantic figure of the Madonna is unhappily crowded by the canopy. Giotto's superiority and genius, however, can only be properly appreciated from the study of his great frescoes at Padua and at Assisi.



DEPOSITION. *By* GIOTTINO († 1369).

The dead Christ is extended on a white shroud, and embraced by the Virgin; at his feet kneels the Magdalene; Mary Salome kisses his right hand and Martha the other; the third Mary is seated in the corner to the right. In the background at the foot of the Cross is S. John, on his left hand, Joseph of Arimathea and Nicodemus. On the right of S. John kneels a young girl in a rich Florentine costume, and beside her, also kneeling a Benedictine nun; these two females, the donors, are presented by their respective patron saints.



THE ANNUNCIATION, ST. ANSANO AND ST. JULIET. *By* SIMONE MARTINI *and* LIPPO MEMMI. A. D. 1333.

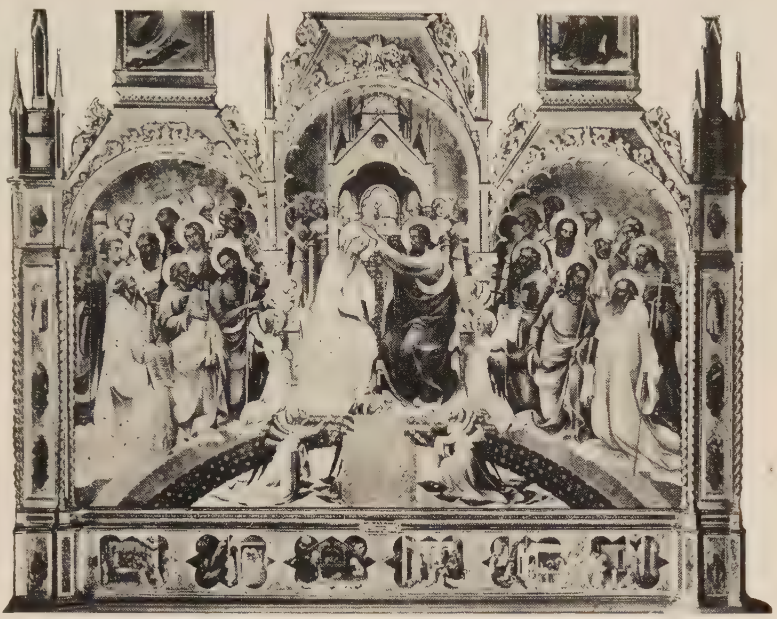
This famous « Annunciation », is one of the finest productions of the early school of Siena. The Virgin in the act of receiving the Angel is shrinking with affected softness of motion from him. The Gabriel in a dress and stole all engraved with embroidery in relief is delivering his message with apologies. A vase with a spray of the white garden lily—emblem of purity—divides the two figures. Above is the dove, symbolic of the Holy Spirit; right and left, are two patron saints of Siena. The whole pane is entirely painted on gold-leaf which accounts for the brilliancy and lustre

Photo ALINARI, ANDERSON, BROGI

This magnificent altarpiece the most important work of Don Lorenzo, a Camaldolese monk, was executed in 1413 for the high altar of the artist's own Monastery degli Angeli at Florence.

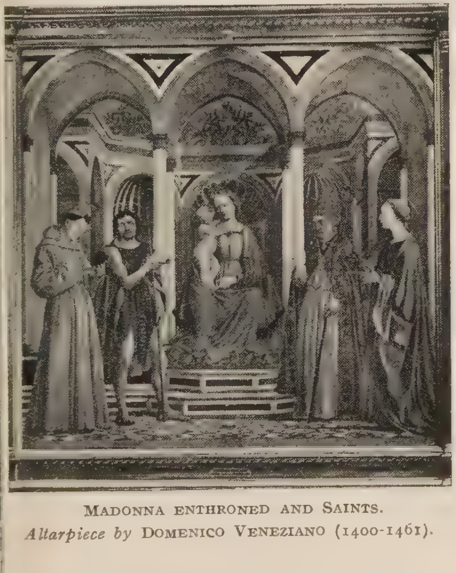
In the central arch in front of a baldacchino is the crowning of the Virgin. Our Lady attired in a white robe, symbolic of her purity, is bending her head to receive the jewelled diadem which the Saviour is placing on her head. On the sides and behind the throne are numerous lovely angels, symbolic of the monastery *degli Angeli*; in front two other angels swing censers, while a third in the centre playing an organ has been almost destroyed by a reliquary which formerly was attached there.

On either side of the altarpiece, standing or kneeling on the symbolic star-lit arch of heaven are groups of saints witnessing the scene of the coronation. In the group to the left, nearest the throne St. John the Baptist, patron of Florence; next is St. Peter with the keys; then St. Benedict, with the scourge and an open book; behind him St. Stephen with the stones on his head; next St. Paul with the sword; then St. James the Greater with his staff; and St. Antony Abbott. Behind are St. Louis of France, St. Louis of Toulouse and another saint. In the opposite group, on the extreme right to balance St. Benedict, is St. Romuald, founder of the Camaldolese Order (a branch of the Benedictines); next him, St. Andrew with the symbol of his cross; and St. John the Evangelist; behind the last is St. Lorenzo with the gridiron; then St. Bartholomew with the knife; St. Zenobius (?), and St. Francis with the crucifix.

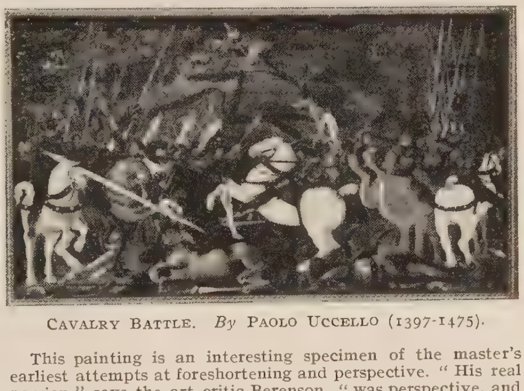


CORONATION OF THE BLESSED VIRGIN.
Great Altar-piece by DON LORENZO MONACO. A. D. 1413.
In the predella: the Nativity, Adoration of the Magi, and stories of St. Benedict.

The six panels in the *predella* represent scenes from the Bible and Stories from the Life of St. Benedict. 1. Death of St. Benedict: a monk reads the service over his body, others are gathered round it mourning or kissing the saint's hands while St. Maurus gazes upwards where the soul is seen ascending to heaven; 2. St. Benedict teaching in his monastery, a young monk tempted by the devil, St. Benedict in a cave near Subiaco receives food from brother Romanus; 3. the Nativity; 4. the Adoration of the Magi; 5. St. Benedict in his cell sends St. Maurus to rescue St. Placidus from drowning, and St. Benedict paying a visit to his sister St. Scholastica and her community of nuns; 6. St. Benedict restoring to life a novice who had been killed by a wall falling on him at the convent of Monte Cassino. The frame of this noble altarpiece is richly decorated and gilt; in the pilasters are beautifully executed miniature figures of the Prophets and other Old Testament characters.



MADONNA ENTHRONED AND SAINTS.
Altarpiece by DOMENICO VENEZIANO (1400-1461).



CAVALRY BATTLE. *By* PAOLO UCCELLO (1397-1475).

This painting is an interesting specimen of the master's earliest attempts at foreshortening and perspective. "His real passion," says the art critic Berenson, "was perspective, and painting was to him a mere occasion for solving some problem in this science, and displaying his mastery over its difficulties."

In vain did his wife in the long winter nights, moved by tenderness or compassion, often rouse herself from her slumbers and entreat him to put aside his works till the morrow. The enthusiastic artist only replied, "Anima mia! if you could but understand the delights of perspective!" and she could never draw from him any other answer.

Photo ALINARI, ANDERSON, BROGI.

The Virgin adoring the Child.
By Fra Filippo Lippi. (1406-1469).

Fra Filippo Lippi, was born in Florence in 1406. Left an orphan at the age of 15 he was induced to take the vows and became a monk in the Carmelite convent close to the church del Carmine. He probably assisted Masaccio in his works in the Brancacci Chapel and eventually became his pupil. Later, he was influenced by Fra Angelico, and his style showing vigour blended with tenderness, represents the synthesis of Masaccio and Fra Angelico. He died in 1469.

The Nativity. *By* Fra Filippo Lippi.
In the distance is presented a rocky landscape with an attempt at a night effect; on the left kneels St. Ilarione, on the right the Magdalen.

The Coronation of the Virgin. *By* Fra Filippo Lippi. a. d. 1447.
On the right, the kneeling figure of the painter in the garb of a monk.

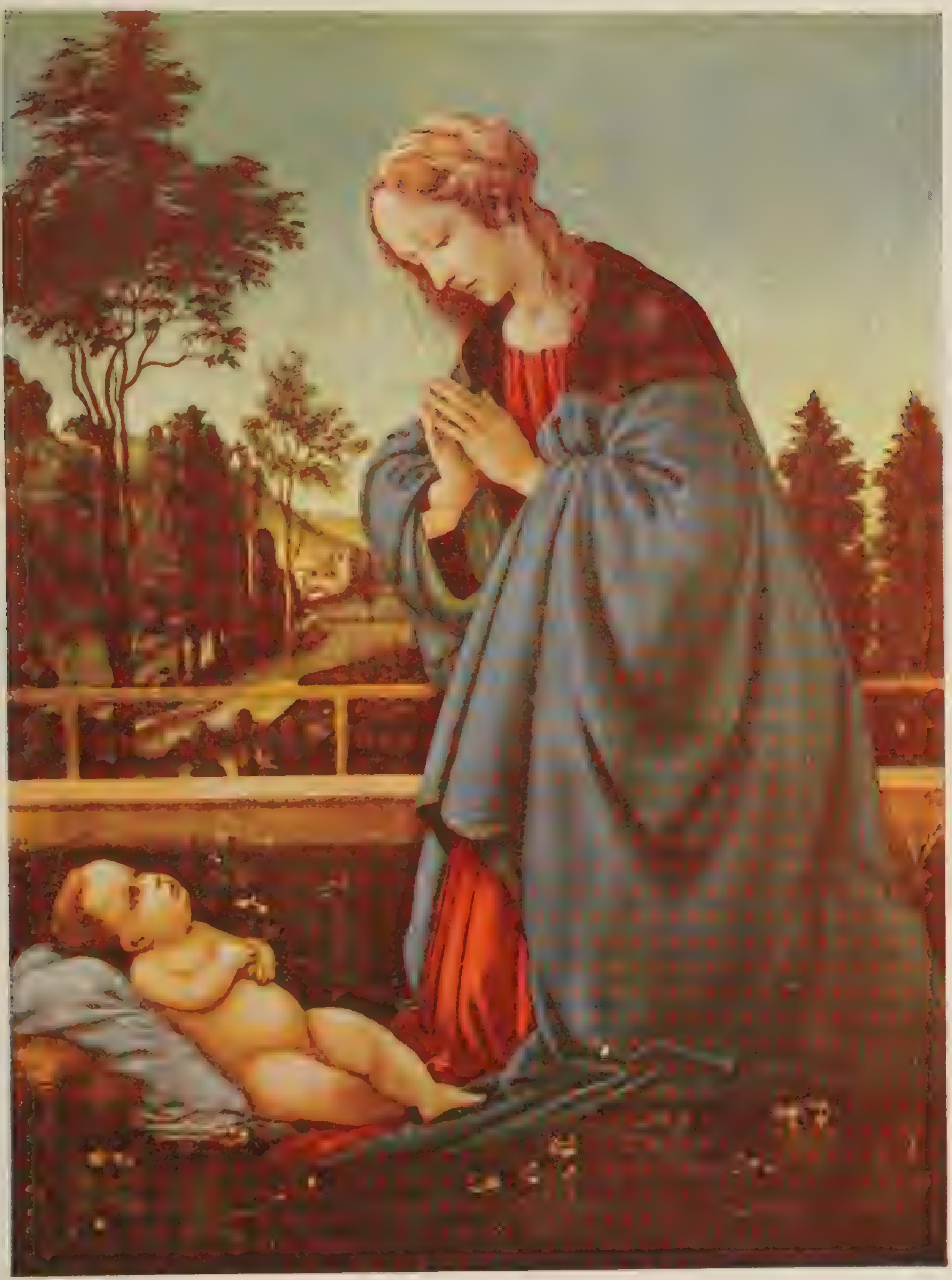
Adoration of the magi.
By D. Ghirlandaio. a. d. 1487.

Madonna and Child.
By Fra Filippo Lippi.

The Annunciation.
By Fra Filippo Lippi.

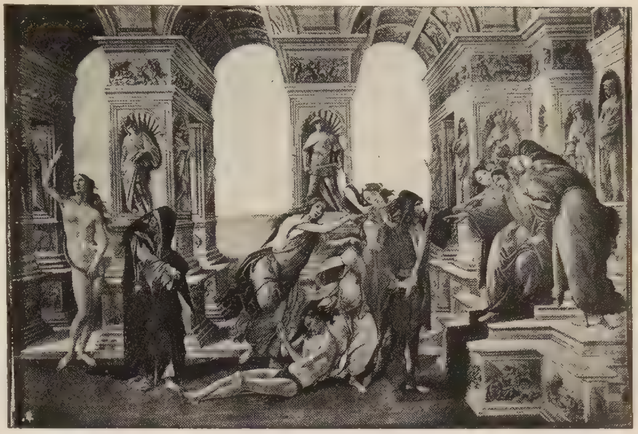
The Annunciation.
By Alessio Baldovinetti.

Photo Alinari, Anderson, Brogi.



VIRGIN IN ADORATION. *By* FILIPPINO LIPPI.

(to face p. 258



THE CALUMNY OF APELLES. *By* BOTTICELLI. A. D. 1499.

This is one of Botticelli's finest works, painted after the description of a picture of Apelles. The scene is laid in a beautiful Renaissance building, on the decoration of which every resource of art has been expended. Through the lofty arches there is a distant view of a calm sea and sky. Gilded figures stand in the niches of the pillars, and every vacant space is adorned with reliefs which have a symbolical meaning.

In the middle is the figure of Calumny, richly attired, attended by Treachery and Malice, both busy dressing her hair. She holds a torch in her left hand, while with her right she is dragging a nude youth, the innocent victim of calumny. A ragged man representing Envy precedes the group, leading Calumny before the tribunal of the Unjust Judge who has ass' ears. The Judge sits on a throne listening to two female figures: Ignorance and Suspicion, who wisper their insidious advice into his hears.

On the left a hideous figure attired in black, symbolizing Remorse, turns round to look at the naked figure of Truth, who is invoking heaven against the fearful scene of violence and injustice enacted. Everything is movement and action throughout the whole composition; even the statues in the niches seem to take part in the drama. The meaning of this picture is supposed to refer to the way Savonarola was condemned and done to death.

HERCULES *and the* HYDRA. HERCULES *and* ANTÆUS.
Painted by ANTONIO DEL POLLAIUOLO (1429-1498).

ANNUNCIATION. *By* LEONARDO DA VINCI (*an early work*).

Leonardo da Vinci born in 1452, died at Amboise in 1519. Of noble physical type, he was endowed with a combination of intellectual qualities such as probably no other man possessed. Besides being a painter, he was likewise sculptor, poet, musician, moralist and philosopher (*See* page 58).

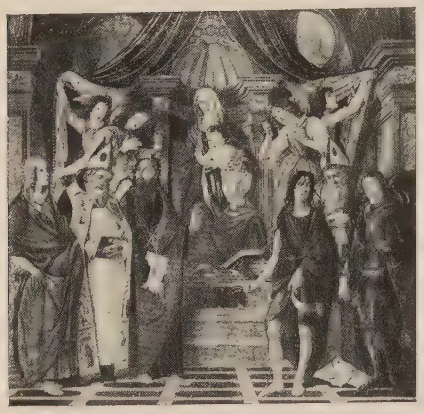
These wonderful little compositions of Hercules slaying the Hydra, and crushing Antæus are remarkable for the ardor and ferocious energy they display. « As you realise the suction of Hercules' grip on the earth, » writes Berenson, « the swelling of his calves with the pressure that falls on them, the violent throwing back of his chest, the stifling force of his embrace; as you realise the supreme effort of Antæus, with one hand crushing down upon the head and the other tearing at the arm of Hercules, you feel as if a fountain of energy had sprung up under your feet and were playing through your veins. » The very mixed pleasure caused by these panels is a kind of nervous vibration or hyperæsthesia.

BAPTISM OF CHRIST. *By* VERROCCHIO.
The left angel is by Leonardo.

JUDITH with the head of Holofernes.
Painted by BOTTICELLI.

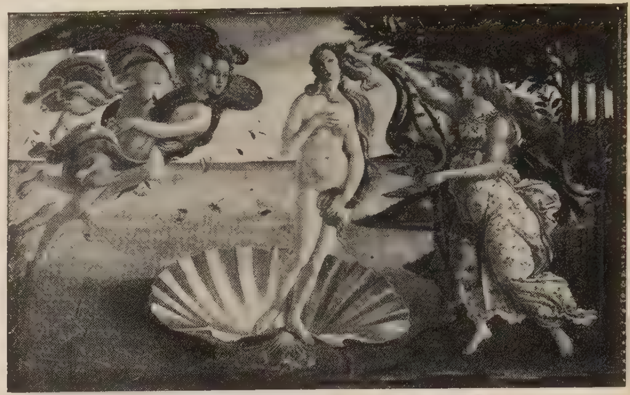
ADORATION OF THE MAGI. (*Unfinished*).
By LEONARDO DA VINCI. A. D. 1481.

Photo ALINARI, ANDERSON, BROGI.



MADONNA WITH ANGELS AND SIX SAINTS.
By SANDRO BOTTICELLI (1447-1510).

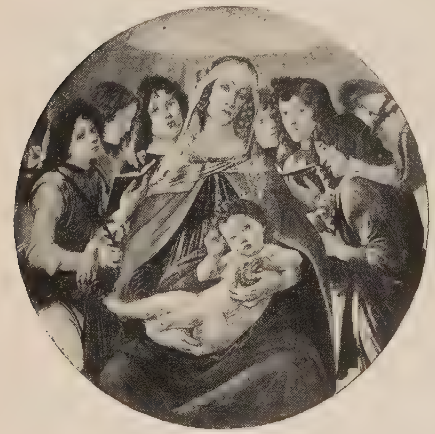
On the left: S. Catherine, S. Augustine and S. Barnabas. *On the right*: the Baptist, the Archangel Michael and S. Ignatius.



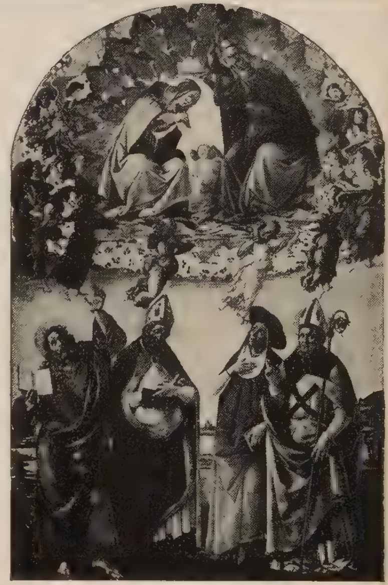
THE BIRTH OF VENUS.
By SANDRO BOTTICELLI.

The *Birth of Venus*, very similar in design and conception to the "Primavera" given on the opposite page, was probably painted for Giuliano de' Medici, and the Venus herself is supposed to be a portrait of the beautiful Simonetta Vespucci, mistress of that prince.

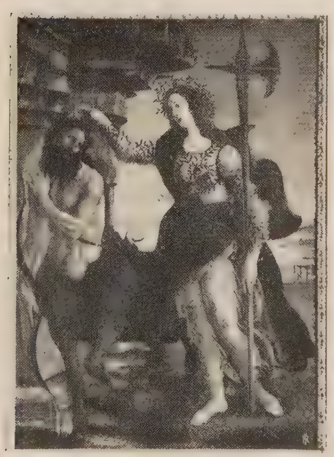
The newly-born goddess standing on a shell is wafted to shore by the breath of the Zephyrs. Her figure has a strange elusive beauty. On the flower-strewn shore the figure of Spring dressed in a white robe with blue corn-flowers holds out an embroidered mantle sown with daisies in which to wrap the nude form of the goddess. « Venus comes to earth » writes F. J. Mather, Jr., « with no joyous expectation. She glimpses unfulfilled desires, the eternally deferred goal of earthly love. She obeys a destiny with resignation and a pensive humility—almost asks pardon for the confusion she is fated to produce among mortals. »



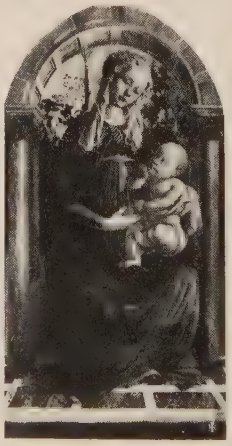
MADONNA AND CHILD WITH POMEGRANATE.
By BOTTICELLI. *Painted about* A. D. 1470.



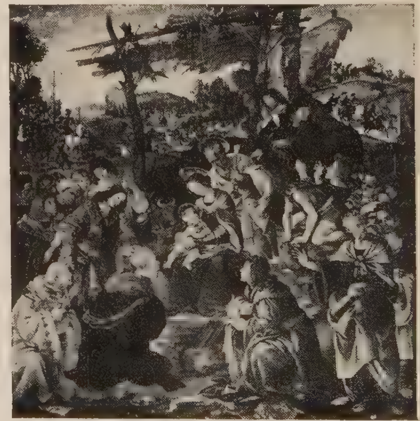
CORONATION OF THE VIRGIN.
Below, St. John the Evangelist, St. Augustine, St. Jerome and St. Eloy. By SANDRO BOTTICELLI.



PALLAS AND THE CENTAUR.
By BOTTICELLI.



MADONNA AND CHILD.
By BOTTICELLI.



ADORATION OF THE KINGS.
By FILIPPINO LIPPI (1457-1504).

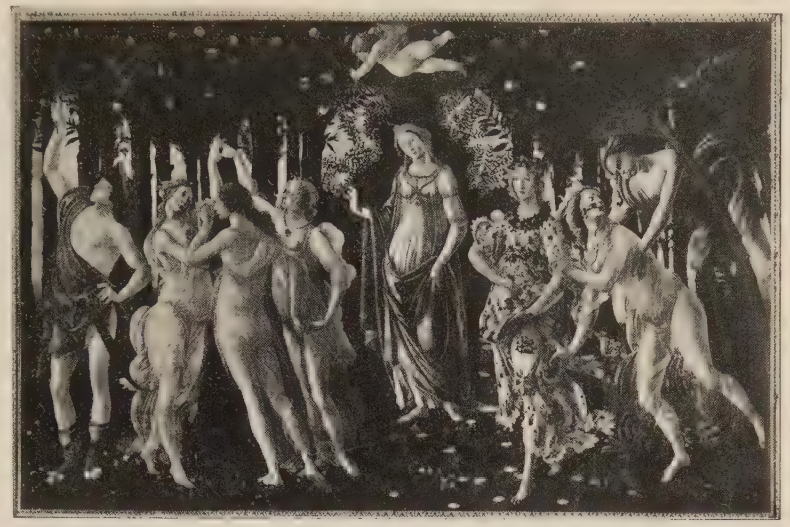
Photo ALINARI, ANDERSON, BROGI.

This, perhaps the most important of Botticelli's pictures, was painted for Lorenzo the Magnificent to commemorate the tournament of Giuliano de' Medici, held in honor of the beautiful Simonetta Vespucci in 1475.

The *Return of Spring* to earth is an allusion to the reign of Lorenzo, and the new era of youth and joy which the « Magnificent » had inaugurated.

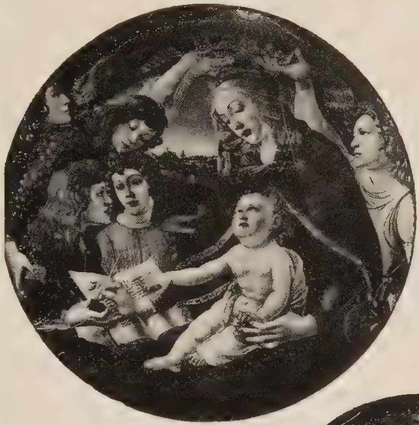
In the centre of a grove of orange trees Venus (Simonetta ?) stands presiding the scene. On the right from out a laurel grove the spring months come bearing flowers : March, cold and blue, blowing wind on to April represented by a transparently draped female figure who proceeds towards May (Flora) ; the latter, tall and erect, fully clad in a robe embroidered with flowers, scatters blossoms as she advances from a fold of her garment.

On the left is the group of the Three Graces, representing the joy and freshness of spring-time, on whom the little god of Love aims his arrows—spring being the period of courtship and mating. Next is Mercury (a portrait of Giuliano ?) dispelling the clouds and gathering fruit.



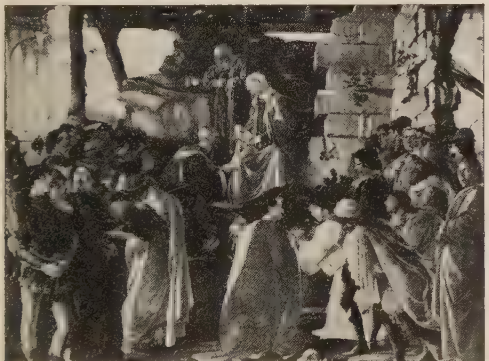
THE RETURN OF SPRING. « PRIMAVERA. » *By* BOTTICELLI.

THE ANNUNCIATION. *By* BOTTICELLI. A. D. 1490.



CORONATION
OF THE VIRGIN
« THE MAGNIFICAT ».
By BOTTICELLI.

Painted about 1466 for Piero de' Medici and his wife Lucrezia. The two angels on the left holding the inkstand and the book, are portraits of their children Lorenzo and Giuliano.



ADORATION OF THE KINGS. *By* BOTTICELLI. A. D. 1467.

The *Adoration of the Kings* was ordered by Piero (il Gottoso) de' Medici as a votive offering to be placed in S. Maria Novella in gratitude for his escape from assassination in the conspiracy of Luca Pitti in 1466.

The picture is a glorification of the House of the Medici, and shows us three generations of the elder branch of the family surrounded by their friends including many eminent literary men.

Cosimo, Piero and Giuliano (father, son and grandson) represent the three kings (one old, one middle-aged and one young). Cosimo kneels at the feet of the Child-Christ, in the centre Piero kneels with his back to the spectator, to his right Giuliano also kneeling, in a robe of white and gold. On the extreme left of the picture is Lorenzo the Magnificent at the age of 17, standing and holding a sword (which explains the meaning of the whole picture). The figure in yellow on the extreme right is supposed to be a portrait of Botticelli himself.

MADONNA AND CHILD AND SAINTS.
By FILIPPINO LIPPI. A. D. 1485.

Madonna with Saints.
By Fra Bartolommeo. a. d. 1512.

On the left of the picture: St. George in armour, St. Paul, St. Peter and St. Catherine of Siena receiving the ring from Jesus. On the right: St. Bartholomew with the book and the knife, St. Catherine of Alexandria kneeling and probably St. Dominic, St. Thomas Aquinas, St. Peter Martyr.

The Visitation.
By Mariotto Albertinelli. a. d. 1503.

Albertinelli's « Visitation », the masterpiece of the master, is a remarkable example of the way in which mediocre artists, inspired by the teachings and companionship of the giants of the High Renaissance, often produced noble works.

Albertinelli born in 1474 was first apprenticed to Cosimo Rosselli and later became a pupil and friend of Fra Bartolommeo, who is said to have designed the original cartoon from which this work was painted.

The exceeding simplicity of the composition is its great charm. The group is arranged with masterly skill, the earnest reverential gaze of Elizabeth, as she bends forward to salute the future mother of the Saviour, is full of feeling and tenderness. Elizabeth's face is in deep shadow, her subordination to Mary is further accentuated by the slight inclination of her head. The blending of the colours and the drapery are managed with simplicity and great skill. The grandeur, power and grace, and depth of expression in the two figures are quite extraordinary.

The subject of the picture is taken direct from the actual gospel narrative. It is Luke who tells us the episode of the Visitation or Salutation of Elizabeth. « And Mary arose and went up into the hill country in haste, to the house of her cousin Elizabeth, and saluted her ». And thereupon Elizabeth exclaimed, « Whence is this to me, that the mother of my Lord should come to me? » And Mary broke forth into the wonderful hymn of the Magnificat, which has been sung ever since in the churches throughout Christendom. The moment chosen by artists for the representation of the episode is always the one when Elizabeth steps forward to greet and embrace the Blessed Virgin.

Decollation of St. John the Baptist. A. del Sarto.

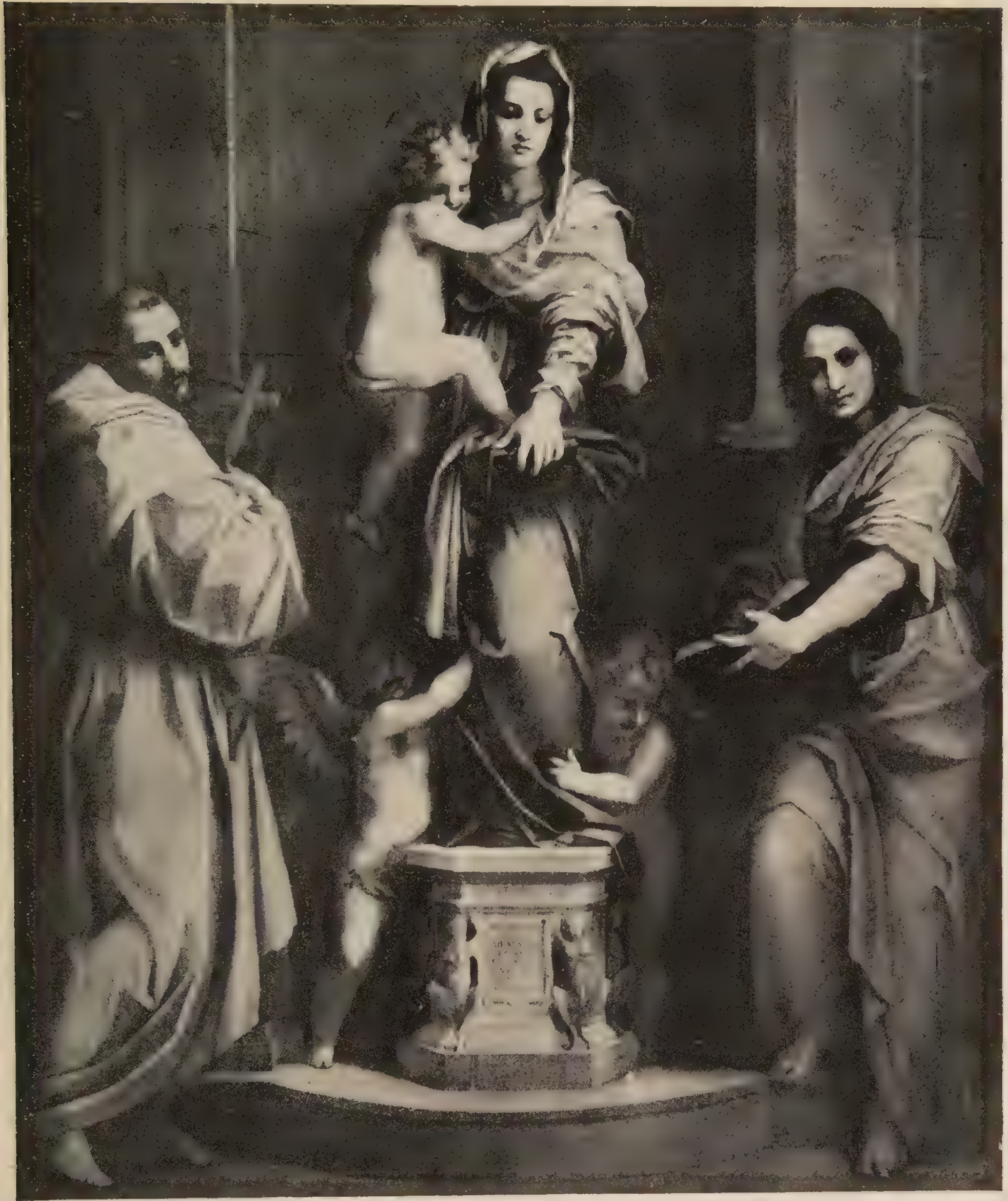
Translation of St. Zenobius.
By Ridolfo Ghirlandaio. a. d. 1517.

Ridolfo Ghirlandaio's «Translation of St. Zenobius» presents a remarkable miracle which occurred near the Baptistery of Florence in the year 490.

It is related that when the remains of S. Zenobius were being carried from the first resting-place in the church of San Lorenzo to the cathedral, the people crowded round the bearers and pressed upon the bier in order to kiss the hands or touch the garments of their beloved old bishop. In passing through the Piazza del Duomo the body of the saint was pushed aside and accidentally touched an old and withered elm three that stood close by the Baptistery, and suddenly the tree put forth fresh leaves and flowers. The tree was immediately hackled by the people, anxious to take home relics of the miracle, and a stone pillar with a little iron tree nailed on it now marks the spot where the event took place.

Adoration of the Shepherds. *By* L. di Credi.

Photo Alinari, Anderson, B rogi.



THE MADONNA DELLE ARPIE
with St. Francis and St. John the Evangelist. *By* ANDREA DEL SARTO. A. D. 1517.

This Madonna, called of the *harpies* from the figures at the corners of the pedestal, is the masterpiece of Andrea del Sarto, the greatest colourist of the Florentine school. The Madonna, with her eyes cast down, stands statuesquely; she holds a book resting on her thigh, on which the Infant Christ steps, as with childish grace and playfulness he climbs her neck. The companion figures, St. Francis and St. John the Evangelist, stand on either side; two little angels support the Virgin, whose face is a highly idealised portrait of the painter's wife, while the Evangelist on the right, is believed to be a portrait of the master himself.

In this picture the full type of the Renaissance was attained. The composition is well balanced, the extremities of the figures admirably drawn, the pictorial richness unsurpassed: nothing can exceed the harmonious fusion of tones in which the outlines of the work are almost obliterated.

Andrea Del Sarto was one of the most distinguished painters of the Renaissance. He composed skilfully and gave movement to his figures bathing them in a soft and luminous light. He painted also many extensive works in fresco which placed him in the foremost rank amid his contemporaries. Chaste and severe in style, masterly in design, clear and well ordered in composition and arrangement, these frescoes unite some of the best qualities of the art of the fifteenth century with the larger aims of that of the sixteenth.

Photo ALINARI, ANDERSON, BROGI.

The Adoration of the Magi. Flight into Egypt. A. D. 1423.
By Gentile da Fabriano (1360-1440).

Martyrdom of St. Sebastian.
By Girolamo Genga of Urbino (1476-1551).

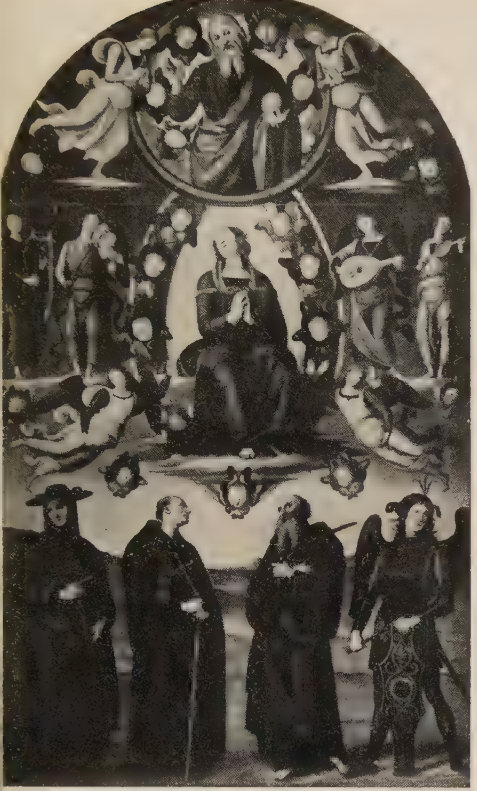
St. Sebastian, was born in the third century and served in the Roman army. He was secretly a Christian, and comforted Christian prisoners; converted the prefect of the city and many others and was condemned to be shot to death by Diocletian. The archers having pierced him with many arrows left him for dead, but a devout widow, wh came to bury his body, found that life had no departed. She tended him and when he recovere he confronted the emperor and denounced his gods and was thereupon beaten to death with clubs

Battista Sforza. Federigo di Montefeltro.
Portraits painted by Piero della Francesca. A. D. 1466.

The Holy Family.
By Luca Signorelli (1441-1523).

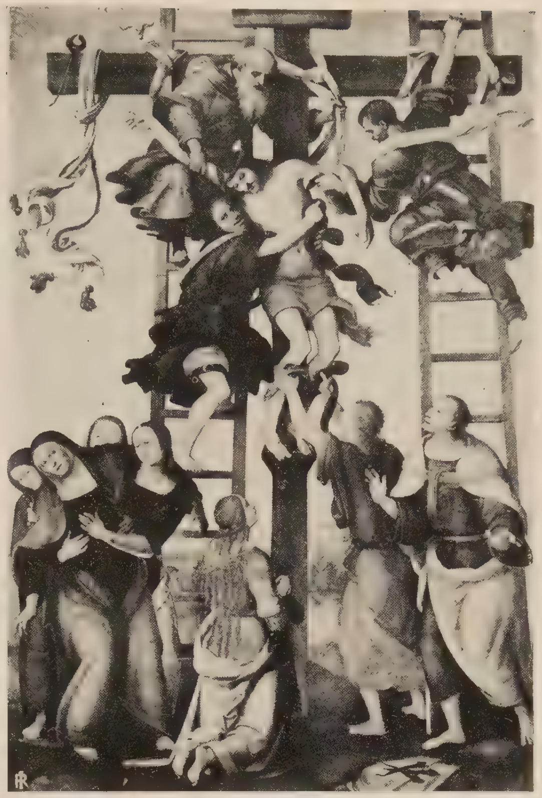
Scene from the life of St. Benedict. Scene from the life of St. Benedict.
Predella paintings by Neroccio di Bartolommeo Landi (1447-1500).

Photo Alinari, Anderson, Brog



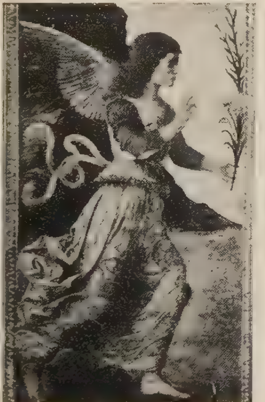
The Assumption. *By* Perugino. A. D. 1500.

This noble altarpiece is one of Perugino's finest and most characteristic works. The composition, according to the conventional idea of the subject, is divided into two parts,—the heaven above and the earth beneath. The Virgin is represented in a *mandorla*, surrounded by cherubs and angels. Her attitude and expression of ecstatic adoration as well as the pose of her hands, are all characteristic of Perugino. Above is the Almighty in a circle with adoring angels. In the lower portion of the picture are four Vallombrosan saints, as spectators of the celestial mystery above. These are (from left to right): the Cardinal Saint Bernard degli Uberti; Saint Giovanni Gualberto, the founder, represented with a cross and a crutch; Saint Benedict, the patriarch, holding the rod; the Archangel Michael. The latter's face is one that often recurs in Perugino's pictures and is said to be a portrait of the master's wife. The work executed in oil on wood was painted for the high altar of the suppressed monastery of Vallombrosa. The artist has inscribed his name below, with the date: PETRUS PERUSINUS PINXIT AD MCCCCC.

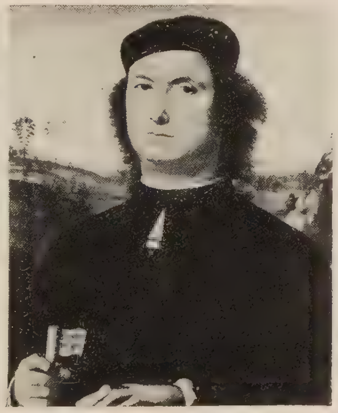


Descent from the Cross.
Begum by Filippino Lippi. *Completed by* Perugino.

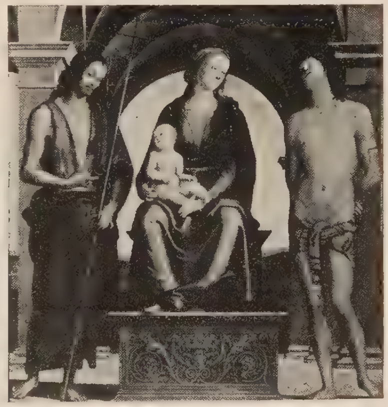
Perugino (Pietro Vannucci) was born in 1446 and died 1524. He owed much of the excellence of his works to the Florentine painters (Verrocchio?). He had an instinct for large, airy compositions, and golden transparent colours, an exquisite sense of reverie and ecstasy, but he could not represent movement.



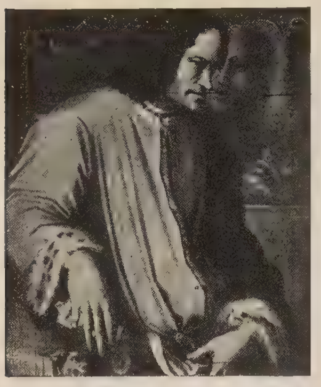
The Archangel.
By Melozzo da Forlì.



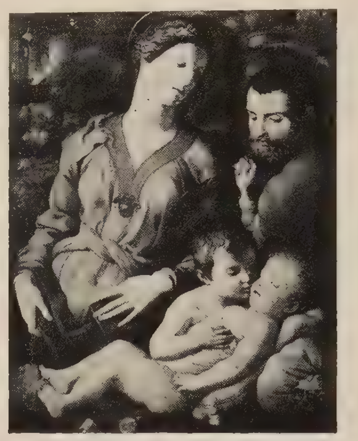
Francesco dell'Opera.
By Perugino.



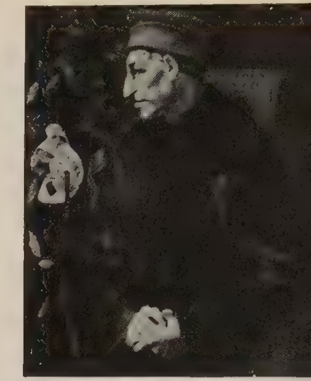
The Virgin with SS. Sebastian and John the Baptist. – *Painted by* Perugino. A.D. 1493.



Lorenzo the Magnificent.
Grand-son of Cosimo the Elder.
Painted by **Vasari.**



Holy Family.
By **Bronzino** (1502-1572).



Cosimo the Elder.
Surnamed "Father of his Country.
Painted by **Pontormo.**

Maria de' Medici.

Garzia de' Medici.

Children of Cosimo I., painted by **Bronzino.**

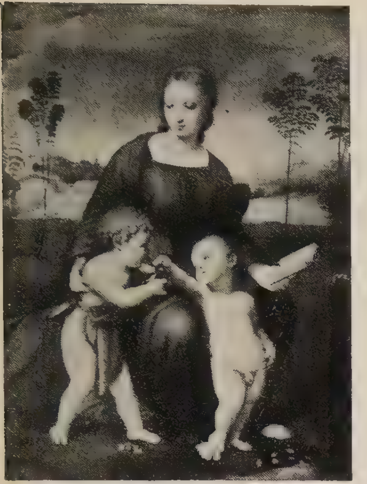
Eleonora of Toledo.
Wife of Cosimo I. Painted by **Bronzino**

The Virgin and St. Anne.
After the original by Leonardo in the Louvre.

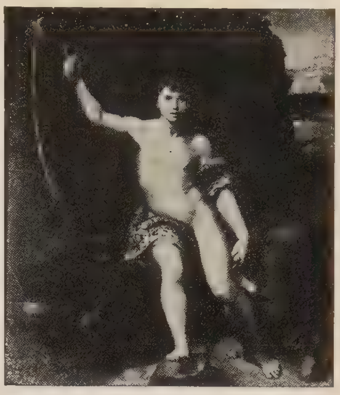
Madonna enthroned.
By **Rosso Fiorentino** († 1541).

Adoration of the Shepherds.
By **Honthorst** (*Gherardo delle Nott*

Photo Alinari, Anderson Brog



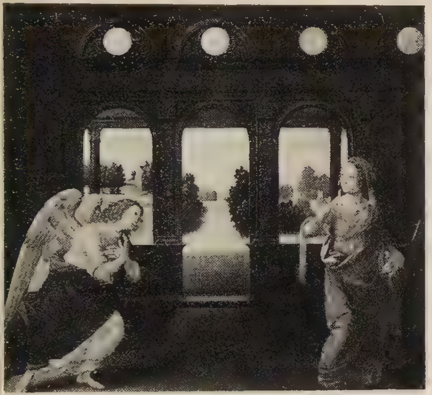
The Madonna del Cardellino
(of the Goldfinch). *By* Raphael.
Painted A. D. 1506. *(Florentine period).*



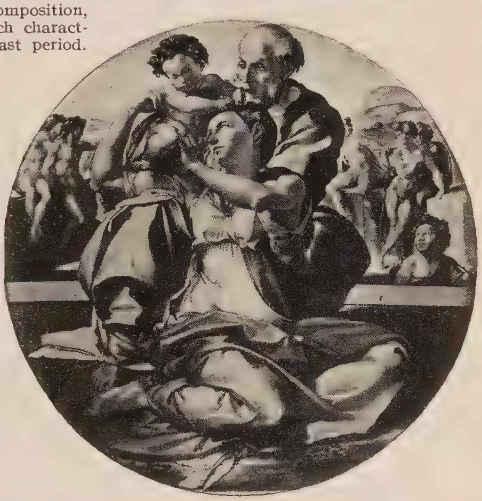
St. John preaching. *By* Raphael.

The *Madonna del Cardellino*, is one of Raphael's most charming compositions, and belongs to his Florentine period. Our Lady, with Jesus and the child Baptist is full of simplicity and divine grace. The pyramidal grouping is superb, the well proportioned figures are so delicately painted, and with such accuracy that « they seem of living flesh rather than drawn and coloured ».

Raphael's works are generally divided into three periods or "manners." The first, or Umbrian manner, acquired when a pupil of Perugino, was characterized by careful, minute, clear handling, and golden transparent colours. The second, or Florentine manner, began with his first visit to Florence, and his intercourse with the great artists there, who awakened new ideas in him of the wider boundaries of Art; it was a development of his early style, which put him on a parity with older contemporaries. The third, or Roman manner, developed after he went to Rome (1509), was a complete reconstruction of his style, almost a new school of painting, so powerful and broad did it became. Abandoning the tender smoothness of the early work, he took that grandeur of outline and composition, and richness of colour which characterize all his works of this last period.



The Annunciation. *By* Lorenzo di Credi.

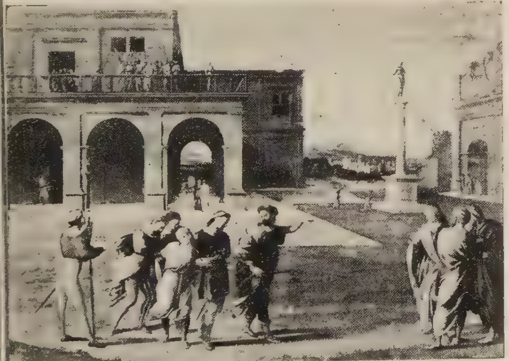


Holy Family. *By* Michelangelo. A. D. 1504.

This is the only existing easel painting which Michelangelo finished. It was painted for Angelo Doni, a rich merchant noted for his sharp dealing; who, having agreed to pay 70 ducats, on receipt of the work refused to pay more than 40; whereupon Michelangelo claimed double the amount fixed, which Doni eventually paid.

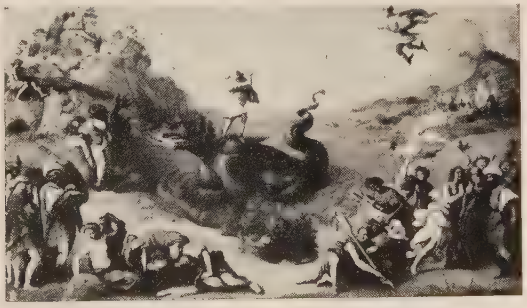
« The Madonna » writes the art critic Wölfflin, « is a masculine woman with mighty bones, her arms and feet bare. Her legs bent under her, she crouches on the ground and reaches over her shoulder for the Child, whom Joseph, seated in the background, hands to her—a tangle of figures, curiously crowded in action. » The drawing, however, displays Michelangelo's complete knowledge of anatomy, and the artist's thorough mastery of his favourite method: how to express the greatest amount of action in a very limited space.

The figures are skilfully conceived while the sharply defined outlines give to the picture the aspect of a painted relief. « Michelangelo saw nothing, interpreted nothing on exactly the same lines as anyone who had preceded or followed him. »



Joseph led to prison. *By* Francesco Granacci.

This panel formed part of a Bridal Chest. The landscape is admirable, the drawing masterly, the colour soft and pleasing.



Perseus liberating Andromeda from the sea Monster.
Painted by Piero di Cosimo (1462-1521).

Photo Alinari, Anderson, Brogi.

THE VIRGIN IN SORROW.
MATER DOLOROSA. (Blue Madonna).
By SASSOFERRATO (1605-85).

Baroccio's "Madonna del Popolo," represents the Virgin in the sky, interceding with her Son on behalf of some pious noblemen below who are giving alms to widows, children and the poor.

THE "MADONNA DEL POPOLO."
By FEDERIGO BAROCCIO. A. D. 1579.

EVANGELISTA SCAPPI.
By FRANCESCO FRANCIA.
(*Bolognese School*).

This self-complacent gentleman of Bologna, quaintly holding a scroll upon which his name is inscribed, is the masterpiece of the painter.

PORTRAIT OF A LADY.
Florentine School.

SALOME. *By* BERNARDINO LUINI.

PORTRAIT OF G. G. SFORZA.
By AMBROGIO DE PREDIS (?)

The picture of Salome is one of the best works of Luini who has constantly used this face with its seductive beauty to represent equally the perversion of Salome, or the purity of the Virgin. Painters seldom have more than one type of female beauty. Bernardino Luini was the most popular of Leonardo's disciples. So much of the latter's characteristics appear in this picture that it was at one time attributed to him.

BACCHANTE. *By* ANNIBALE CARACCI (1560-1609).

SUSAN AND THE ELDERS. *By* GUIDO RENI (1574-1642).

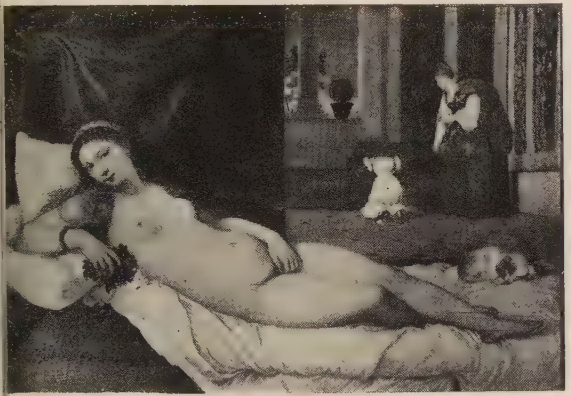
Photo ALINARI, ANDERSON, BROGI

Repose on the flight into Egypt.
By Correggio.

Madonna Adoring the Child
or "Nativity."
By Correggio (1494-1534).

Correggio's "Madonna adoring the Child" is one of the master's most exquisite works. It was presented by the Duke of Mantua to Cosimo II. de' Medici and placed in the gallery in 1617. While having the semblance of a devotional picture there is nothing to mark the scene as a religious one,—it is simply a mother enraptured in the contemplation of a playful child. However, the delicate grace of execution, the mastery in the treatment of color and light and shade is so incomparable that the artist well deserves the title given him of "il re della luce."

Correggio (Antonio Allegri), so named from his native village near Modena, was born in 1494. Very little is known of his early life, he probably was influenced by Titian and the painters of Mantua and Modena. He soon gave proof of very great technical ability. His works are distinguished by the most beautiful handling of chiaroscuro; by means of ingenious contrasts he creates effects of the most dazzling brilliance and the darkest shadow; his flesh tones are rich and warm, or cool and opalescent, with infinitely subtle modulations and transitions.



Reclining Venus. *By* Titian. A. D. 1538.

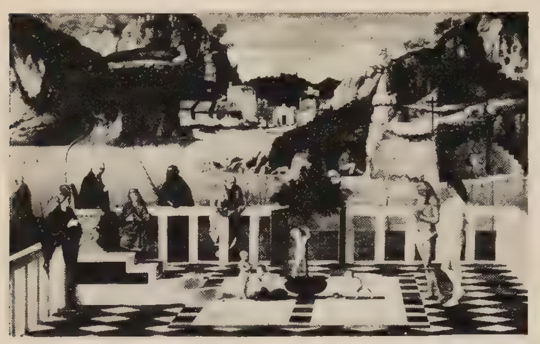
Portrait of Catherine Cornaro.
Painted by Titian.

Titian's "Reclining Venus" painted about 1538 for Francesco Maria I. Duke of Urbino, is believed to be an idealized portrait of his wife, the Duchess Eleonora Gonzaga. This superb painting recalling Giorgione's *Sleeping Venus* now in the Dresden Gallery, is described by Crowe and Cavalcaselle thus: "We may fancy her to have bathed and to be waiting for her handmaids, who are busy in the room, one of whom removes a dress from a chest.... Nature, as Titian represents her here, is young and lovely, but conscious and triumphant without loss of modesty. The flesh is not marbled or cold, but sweetly toned. Perfect distribution of space, a full harmony of tints, atmosphere both warm and mellow."

"La Flora." *By* Titian.
Painted about 1516.

The Virgin and Child, with St. Anthony Abbot.
Oil painting by Titian.

Titian Vecellio was born at Pieve di Cadore in 1477. In his youth he was placed in Giovanni Bellini's studio to study painting; there he met Giorgione with whom he associated and from whom he inherited his splendour of colour, while surpassing him in fertility of invention. This greatest of Italian painters combined in himself the multiple pictorial gifts of the Venetian school, and in his long career essayed every class of subject pagan mythology and sacred pictures, while in his portraits, he presents to us humanity in its noblest and most beautiful forms. He died in 1576.

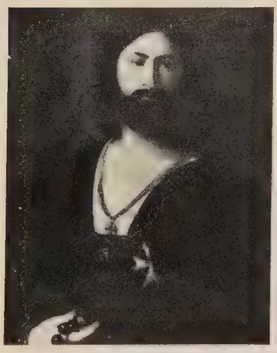


Allegory of the Church. *By* Giovanni Bellini.

The Last Supper. *By* Bonifazio Veronese.

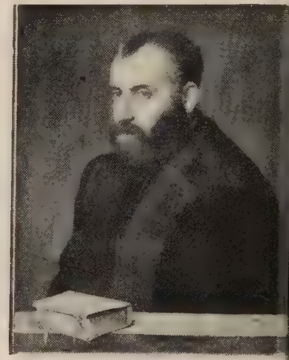
Bellini's « Allegory of the Church » is an illustration of a 14th century French poem entitled « Man's Pilgrimage. » To the extreme left of a quadrangular space, paved with fine marbles and surrounded by a railing, is the Madonna enthroned, without the Infant Saviour. Beside her kneels S. Catherine of Alexandria, crowned, and on the left S. Catherine of Siena. Behind the railing, as though guarding the enclosure, are S. Paul with his sword, and, near the open gate, S. Peter.

In the centre of the enclosure is the Tree of Life from which nude children, symbolic of human souls, pluck fruit. To the extreme right stand S. Job and S. Sebastian, the two great plague saints. Beyond stretches a poetical landscape with opalescent lake and steep mountains, buildings and woods, apparently symbolic of the world and its difficulties. Here are seen a centaur symbol of vicious inclination; a hermit in his cell, indicating the best refuge for such temptations. This enigmatical picture, remarkable for the depth and richness of colouring; is unique among Bellini's numerous works.



A Knight. *By* Giorgione.

The Death of Adonis. *By* Seb. del Piombo.



Portrait of a Man.
By G. B. Moroni. († 1577).

Moses: The Ordeal of Fire.
By Giorgione.

Enrichetta, Princess of Modena.
By Rosalba Carriera.

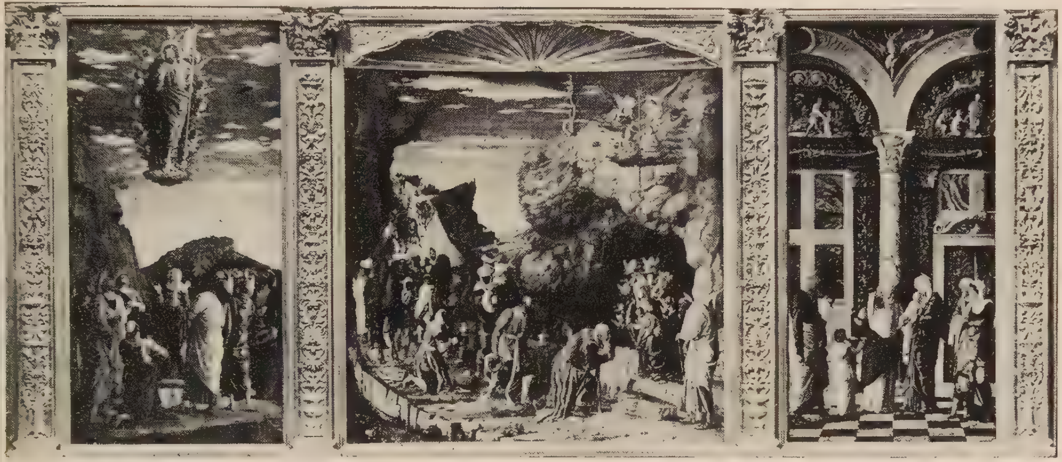
The subject of the above picture is taken from an old Rabbinic legend which goes as follows. When Moses was 3 years old Pharaoh's counsellors advised that he should be slain. The King objected thad the babe was too young and innocent, and to decide the point a ruby ring and burning coals were set before the child. If he should take the ring it was an omen that he knew right from wrong and should be slain; but if the coals, his life would be spared. When the child saw what was set before him he reached out for the ring, but the Angel Gabriel, present in disguise, turned his hand aside and Moses took a hot coal and put it into his mouth. His tongue was so burnt that while he lived he never was able to speak distinctly.

Portrait of a Lady.
By Sebastiano del Piombo.

Sebastiano del Piombo's fine portrait of a lady, dated 1512 was formerly erroneously attributed first to Raphael then to Giorgione. It is now believed to be a likeness of Beatrice of Ferrara, a popular "improvisatrice», distinguished for her mental powers. The colouring is warm and pleasing.

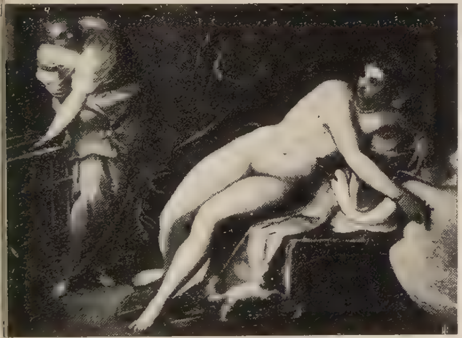
Esther in the presence of Ahasuerus.
Painting by Paolo Veronese.

Martyrdom of S. Justina. *By* P. Veronese.



The Ascension. The Adoration of the Magi. The Circumcision.
Triptych painted about 1464 *by* Andrea Mantegna (1436-1506). (*Paduan School*).

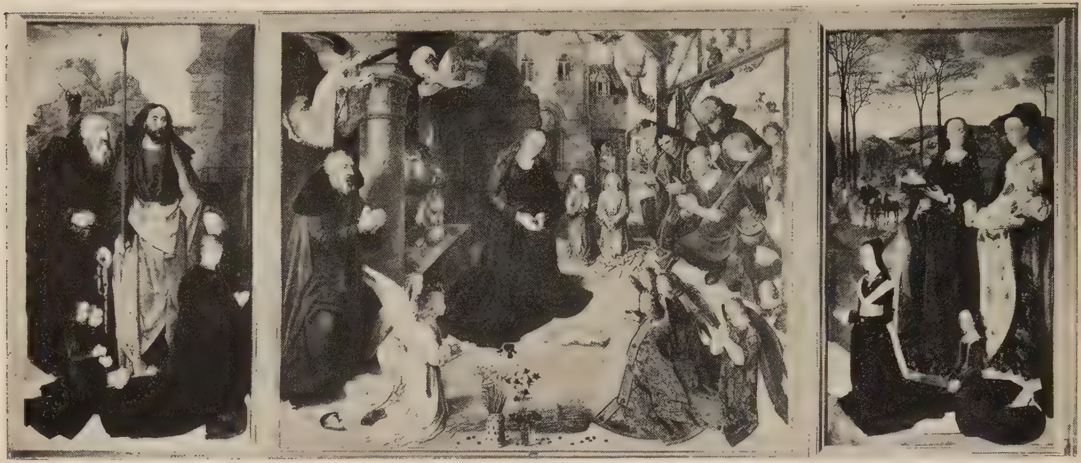
This magnificent triptych, is one of the finest and most carefully executed works of Mantegna. Painted about 1464 for the chapel of the Ducal Palace of the Gonzagas at Mantua, it was sold to the Medici and placed in this gallery in 1632. The scenes are most exquisitely painted and finished throughout like a miniature; in the 'Adoration' the perspective is cunningly enhanced by the curved shape of the panel; the scene of the 'Circumcision' is treated with great feeling and realism,—the little S. John, who sympathetically averts his head, is of special charm and truth to nature; the 'Ascension' is less perfect.



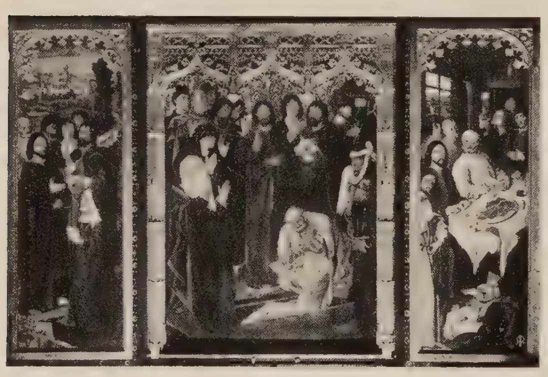
Leda with the swan. *By* Tintoretto (1518-92).

View of Venice. *By* Canaletto.

Photo Alinari, Anderson, Brogi.



THE ADORATION OF THE SHEPHERDS. On either side the family of the donor presented by their Patron Saints. *Triptych by* HUGO VAN DER GOES († 1482). *(Flemish School).*
Painted in 1476 at Bruges for Tommaso Portinari, a rich Florentine merchant agent for the Medicis in that city.



TRIPTYCH *by* NICHOLAS FROMENT.

In the centre, The Raising of Lazarus; on the left, Martha at the feet of Christ; on the right, the Madgalene anoints Christ's feet.

THE MORNING MEAL. *By* JAN STEEN,

who was one of the most celebrated of the Dutch *genre* painters. He was the son of a brewer and combined the trades of painter and publican.

DEPOSITION OF PIETA.
By ROGER VAN DER WEYDEN.

ST. BENEDICT.
By HANS MEMLING.

EQUESTRIAN PORTRAIT OF FRANCIS
By FRANÇOIS CLOUET.

Photo ALINARI, ANDERSON, BROG

PORTRAIT OF MARIE ADELAIDE (as Diana).

PORTRAIT OF ANNA HENRIETTE (as Flora).

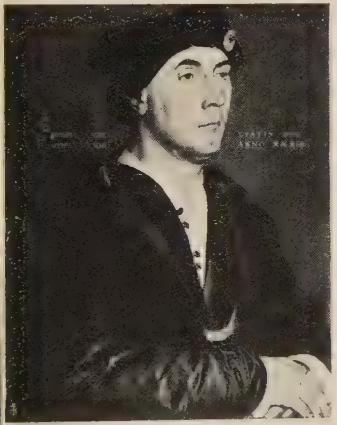
The daughters of Louis XV. of France painted by JEAN MARC NATTIER.

Nattier (1685-1766) was a favourite court portrait-painter. The palace at Versailles is filled with his portraits of the daughters of Louis XV. and though, perhaps, a little monotonous in his grace, he has left us many delicious portraits of royal dames and court beauties.

ADORATION OF THE KINGS.
By ALBERT DURER.

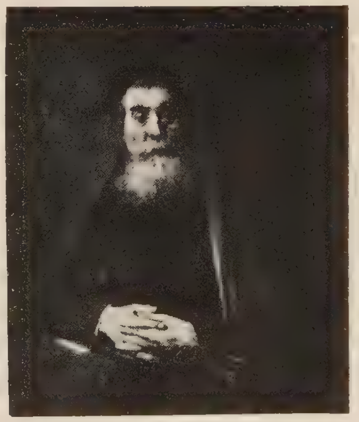
EMPEROR CHARLES V.
By VAN DYCK.

ISABELLA BRANT. *By* RUBENS.
(Rubens' first wife).



PORTRAIT OF RICHARD SOUTHWELL.
By HOLBEIN the Younger.

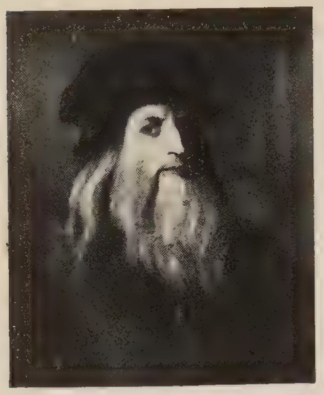
THE EVENING MEAL.,
By VAN MIERIS.



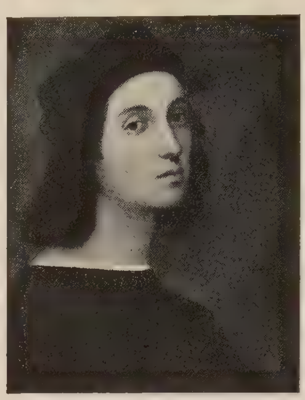
PORTRAIT OF AN OLD MAN.
By REMBRANDT.

The Uffizi Gallery has a large collection of admirable paintings of Flemish, Dutch, French, and German masters. Conspicuous among these are works by Hugo van der Goes, Roger van der Weyden, Memling, Rembrandt, Rubens, Metsu, Jan Steen, Albrecht Dürer, Holbein, Watteau, Boucher, Nattier, Claude Lorrain, and others.

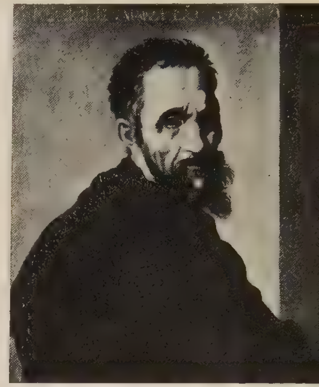
Photo ALINARI, ANDERSON, BROGI.



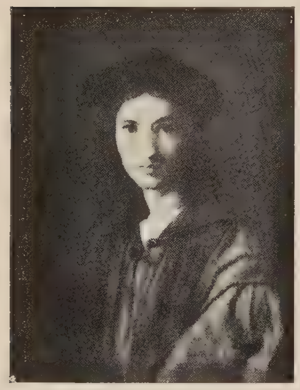
LEONARDO DA VINCI.
Painted by himself.
(1452-1519).



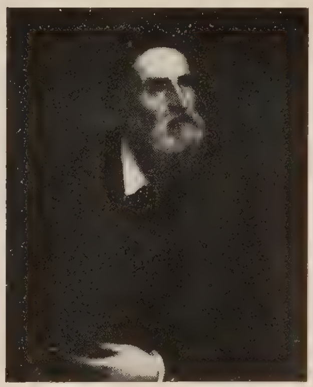
RAPHAEL OF URBINO.
Painted by himself.
(1483-1520).



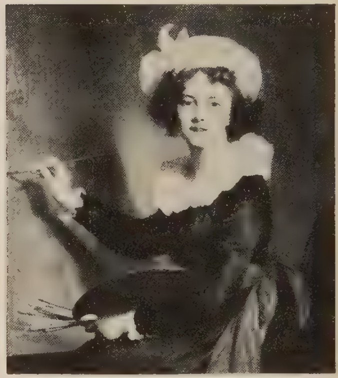
MICHELANGELO BUONARROTI.
Born at Caprese, died at Rome.
(1475-1564).



ANDREA DEL SARTO.
Painted by himself.
(1487-1531).

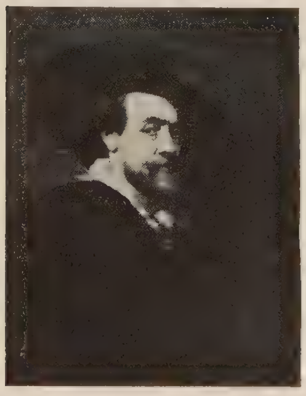


TITIAN VECELLIO.
Painted by himself.
(1477-1576).

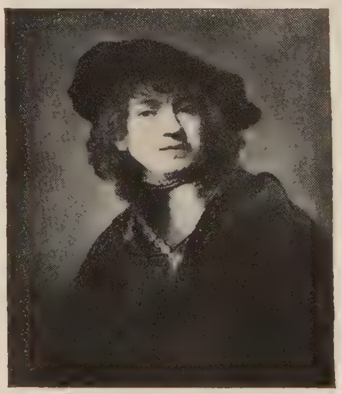


ELISABETH VIGÉE LE BRUN.
Painted by herself.
(1755-1842).

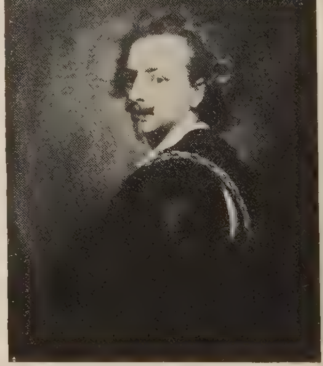
The Uffizi Gallery possesses a large, unique collection of portraits of distinguished artists from all countries, from the fifteent to the twentieth centuries. These remarkable works, chiefly painted by the artists themselves whose names they bear, con stitute one of the attractions of the gallery.



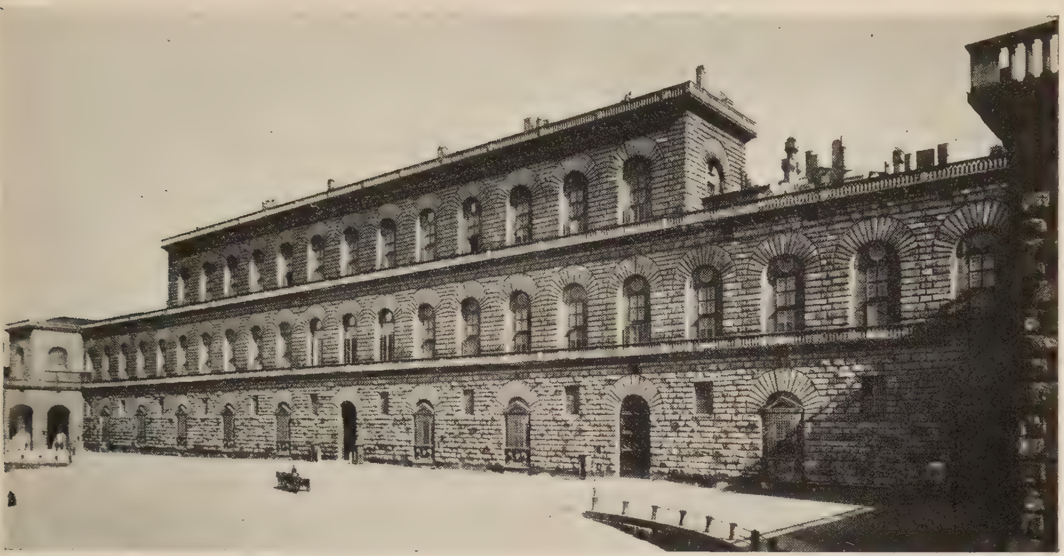
PORTRAIT OF RUBENS.
Painted by himself.
(1577-1640).



PORTRAIT OF REMBRANDT.
Painted by himself.
(1606-1669)



PORTRAIT OF VAN DYCK.
Painted by himself.
(1599-1641).



THE PALAZZO PITTI. *Begun by Luca Pitti in 1440 from designs by* BRUNELLESCHI.

Staircase leading to the Picture Gallery. *The marble fountain is by* DONATELLO.

THE PITTI PALACE, was occupied by the King of Italy when Florence was the capital of the kingdom (1865-71). The edifice was begun in 1440 by Luca Pitti, a wealthy citizen of Florence, who at that date was one of the chief rivals of the Medici. After the failure of the conspiracy against Piero in 1466 (page 261), Luca lost his power and influence and the building remained unfinished till 1549 when it was sold to the Medici Grand-dukes who gradually completed it and made it their residence.

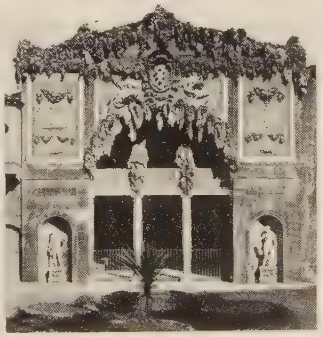
To Brunelleschi, a creator and originator in architecture, is due the design of this splendid palace which represents the first and most colossal attempt on record, to construct an artistic façade out of unhewn blocks of stone. The huge masses of stone are only cut at the corners, and the rest of them being left rough give an increased effect of vastness and ruggedness ; they recall the Cyclopean walls which surrounded the cities of the Etruscans.

Only the central part of the palace dates from the 16th century, the wings were added in the 17th century. The whole front as it stands to day is 672 feet long and 119 feet high, each storey is 49 feet in height. At the time of the Medici the palace was called the Grand Ducal Palace and later the Royal Palace.

The Boboli Gardens, extending on the hillside behind the palace, were planned in the 16th century. A cypress alley leads right through these gardens, and as it rises, a beautiful and widespread view of Florence is obtained. Cypresses, laurels, stone pines, oleanders, myrtle, ilex, flowers.... bloom everywhere. Beautiful marble fountains, where colossal river-gods let the water drip gently from their urns, rise from the midst of artificial lakes. The luxuriant growth and bloom, the stillness of the place, the pure, perfumed air,—all these lend to the Boboli Gardens an atmosphere of delight and beauty which fills and soothes the soul unspeakably.

Fountain. *By* TADDA.

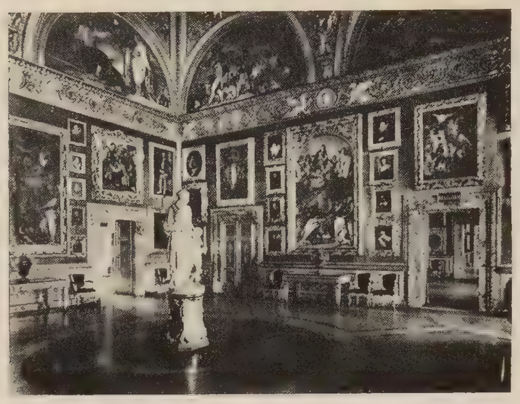
Fountain in the Boboli Gardens.



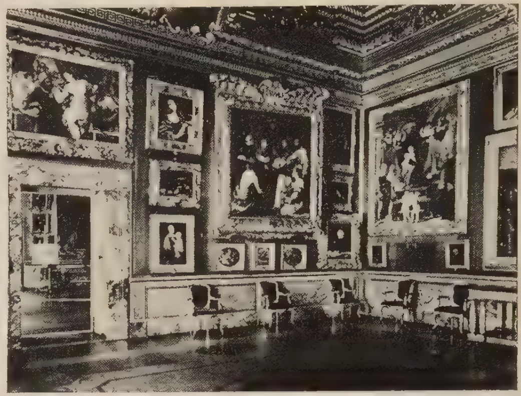
The Grotto. *By* BUONTALENTI.

In the back of the Pitti Palace is a great courtyard surrounded on three sides by the building, while on the fourth side is a stone terrace one storey high on which is a beautiful fountain by *Tadda.* Next to this is the so-called Amphitheatre, an open space enclosed by oak-hedges and six rows of seats. This Amphitheatre, large enough to accommodate four thousand spectators, was used for open air festivities of the court.

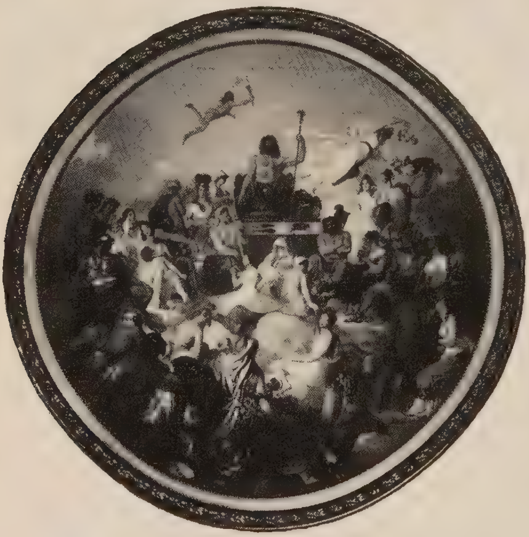
Photo ALINARI, ANDERSON, BROGI.



HALL OF THE ILIAD.



HALL OF SATURN.



" OLYMPUS " *Fresco by* SABATELLI.
Ceiling of the Hall of the Iliad.

The PITTI GALLERY, located in the left wing of the palace, contains about five hundred paintings most of which are masterpieces by the greatest masters in painting. This invaluable collection was (like the Uffizi's) formerly the property of the Medici who, for hundreds of years, devoted much time and money to it.

The pictures are arranged in a suite of six halls and several smaller rooms, all splendidly adorned with allegorical ceiling-paintings, whence their names are derived.

The ceiling of the first apartment, the Hall of the Iliad, was painted by *Sabatelli* in 1819, and represents « Olympus ». Here the gods are gathered around Jupiter who forbids them to mingle in the fight between the Greeks and the Trojans. In the lunettes is represented the story of Juno: the goddess visiting Venus; Juno awakening Morpheus; Juno in the presence of Jupiter; Neptune rising from the waves; Jupiter conversing with Juno; Hector carried from the battlefield is being revived by Apollo; the burning of the Greek fleet.

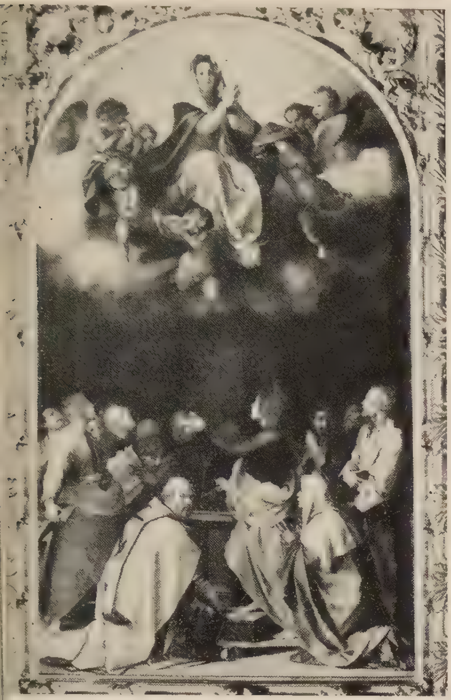
The ceilings of the next five rooms denominated from the planet which, according to the fancy of the artist was to denote one of the virtues or excellences of Cosimo I., were painted by Pietro da Cortona about 1640. Thus, Saturn—symbolizes the duke's prudence and sagacity; Jupiter—his majesty and powers of government; Mars—his energy and successes in war; Apollo—his splendour and patronage of the Arts; Venus—his loving and lovable (?) nature.

LA DONNA GRAVIDA.
By RAPHAEL.

MADONNA WITH THE LONG NECK.
By PARMIGIANINO.

PORTRAIT OF A LADY.
By RIDOLFO GHIRLANDAIO.

Photo ALINARI, ANDERSON, BROGI



ASSUMPTION OF THE VIRGIN.
Altarpiece by A. DEL SARTO. A. D. 1526.

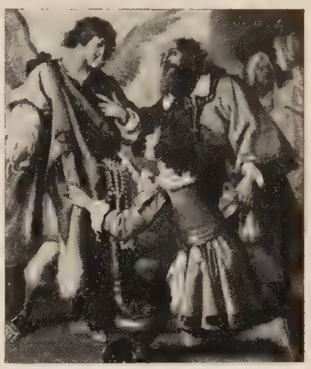
Andrea del Sarto's « Assumption of the Virgin », a noble example of the master's beautiful colouring, was painted for the cathedral of Cortona and brought to Florence in 1639.

The Virgin is seated amid vapoury clouds above, her hands joined in adoration. She is borne up towards heaven by most lovely angels who proclaim the glad tidings to the Apostles below.

The Apostles, gathered round the Virgin's tomb, are looking up in wonder and astonishment. Conspicuous among them is S. Thomas in the centre holding up his left arm as if in expectation of the Virgin's Sacred Belt. In the foreground, kneeling, are S. Margaret of Cortona on the right, and S. Niccolò of Bari with his three golden balls on the left. The face of the Virgin is a likeness of Andrea del Sartos' wife whom the master painted again and again in all his Madonnas.

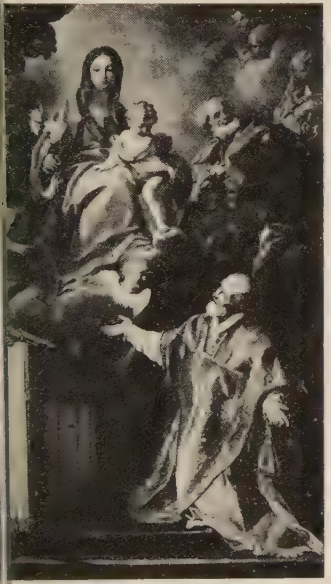
The subject of this picture, presenting the final scene of the Virgin's life on earth, is very frequently represented in sacred art. According to the old legend, while Mary was living in the home of John on Mount Sion, an angel appeared to her and told her, on the part of her son, that after three days her soul should depart from the flesh and reign with the Lord for ever. And Mary gave thanks to God and begged that the Apostles might be assembled at her death. And thus it happened. Just before the death of the Virgin, the Apostles were miraculously trasported in clouds from the various places where they preached and collected before the door of Mary. And towards nightfall, on the third day, Jesus appeared and the soul of Mary left her body, and was received into the arms of her Son, and together they ascended into heaven. But the body remained upon the earth and the Apostles reverently laid it in a tomb in the valley of Jehoshaphat and watched beside it for three days, until the Lord appeared with a multitude of angels, raised up the Virgin Mary, and she was received, body and soul, into heaven.

But the Apostle Thomas had been delayed and was not present at the Virgin's Assumption, and when he arrived would not believe in the resurrection of the Virgin. He desired that the tomb should be opened before him, and when this was done it was found to be full of lilies and roses. Then, looking up to heaven, he beheld the bodily form of the Virgin, in a glory of light, slowly mounting towards heaven. To confirm his faith, the Virgin loosened her girdle and dropped it into the arms of Thomas. After many vicissitudes this same girdle was eventually brought to the Cathedral of Prato where it is now preserved and venerated.

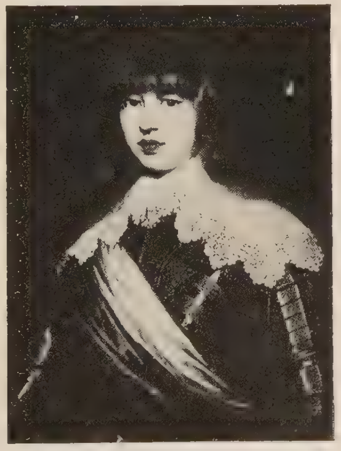


The Angel refusing the Gifts of Tobias.
By BILIVERTI.

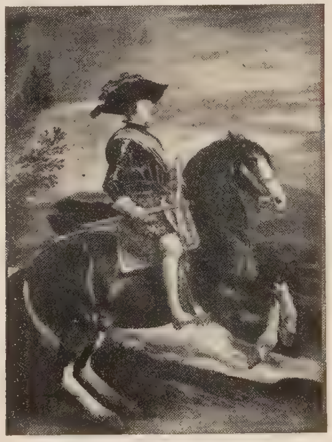
Tobias had been sent on a mission by his father Tobit who was afflicted with blindness. He was accompanied by a stranger, who it transpired, was the Archangel Raphael disguised. Under his direction, the mission of Tobias was an entire success, and he returned home with the heart, the liver and the gall of a fish which miraculously healed his father's blindness. The artist has chosen the moment when the stranger reveals his identity, and explains to them his great message.



he VIRGIN appearing to St. Philip.
By CARLO MARATTA.

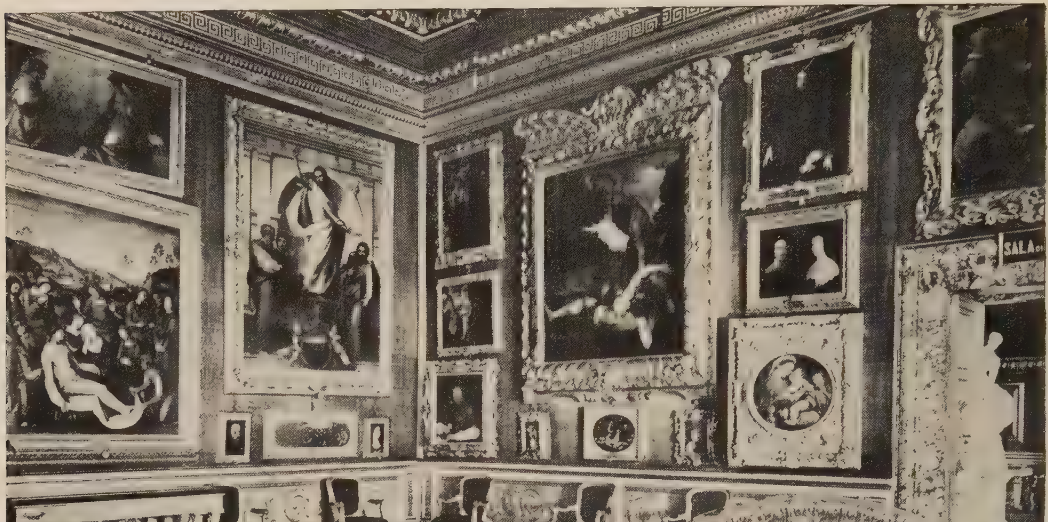


A PRINCE OF DENMARK.
By SUSTERMANS.

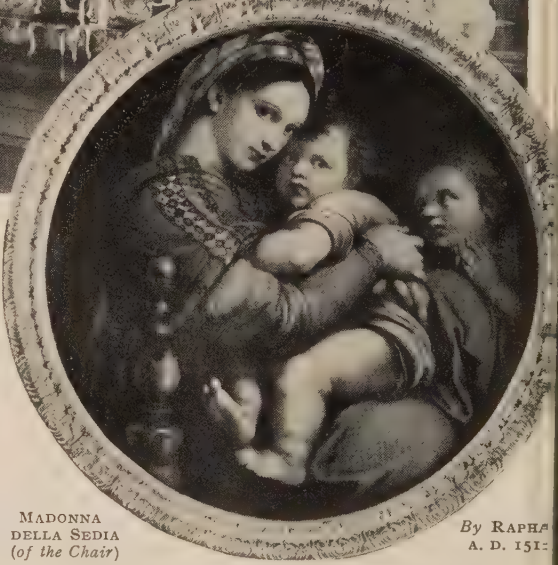


PHILIP IV. OF SPAIN.
By VELASQUEZ.

Photo ALINARI, ANDERSON, BROGI.



View of the Hall of Saturn.

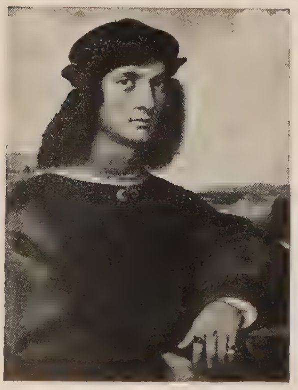


Madonna della Sedia (*of the Chair*)

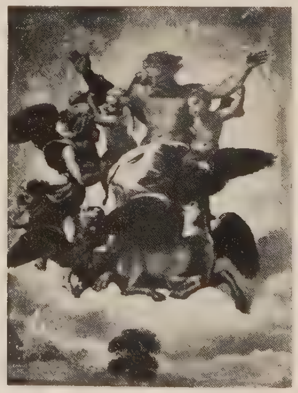
By Rapha
A. D. 151

Raphael's « Madonna della Sedia », is the most popular picture of the Pitti Gallery. The Virgin, seated on a low chair, whence the name, holds the Child on her lap; the little St. John at her side folds his hands in prayer. « Its chief charm », says Hilliard, « is in its happy blending of the divine and the human elements. Some painters treat this subject in such a way that the spectator sees only a mother caressing her child: while by others the only ideas awakened are those of the Virgin and the Redeemer. But heaven and earth meet on Raphael's canvas, the purity of heaven and the tenderness of earth. The round, infantile form, the fond, clasping arms, the sweetness and the grace belong to this world; but the faces, especially that of the Infant Saviour, in whose eyes there is a mysterious depth of expression..., are touched by the light from heaven, and suggest something to worship as well as something to love ».

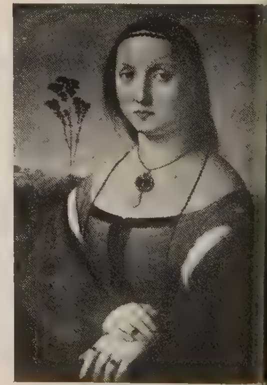
The colouring is warm and beautiful; the composition drawn with great freedom, notwithstanding the compression of the group, which is adapted to a closely fitting frame.



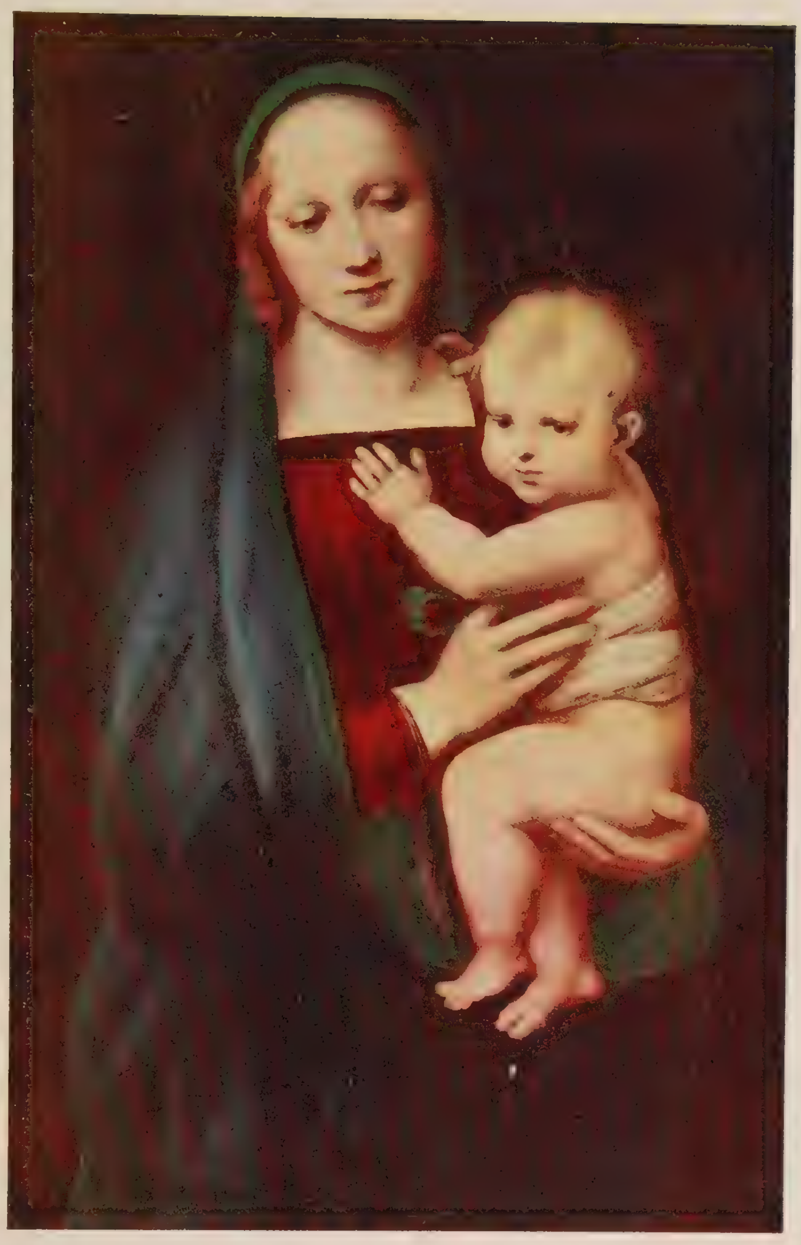
Portrait of Angelo Doni.
Painted by Raphael.



Vision of Ezekiel.
Painted by Raphael.



Maddalena Doni.
Painted by Raphael.

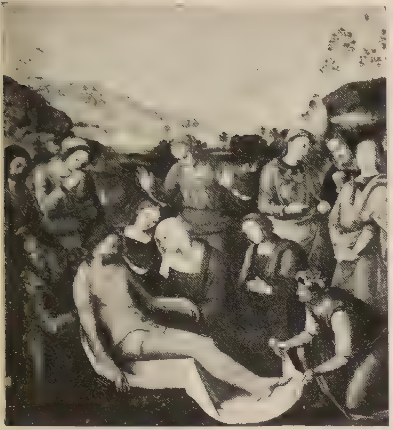


THE MADONNA DEL GRANDUCA. *By* RAPHAEL. A. D. 1505. (*Florentine period*).

This is one of the master's most exquisite pictures. It speaks to the heart and captivates us chiefly by the half-concealed eauty of the Madonna who holds the Child tranquilly in her arms, and looks down in deep thought. Painted in light olours and modelled with extraordinary delicacy, the Virgin has all the pensive sweetness and reflective sentiment of the mbrian school, while the Infant is loveliness itself.

The picture was kept in the private apartment of the Grand-Duke' Ferdinand III. who so esteemed it that he carried with him wherever he travelled. Hence the name.

Photo ALINARI, ANDERSON, BROGI.



The Deposition from the Cross.
By Perugino. A. D. 1495.

Mary Magdalene.
By Perugino.

Group of Saints (Disputa).
Painted by Andrea Del Sarto. A. D. 1518.

From left to right: St. Augustine, St. Lawrence, St. Peter Martyr and St. Francis; left St. Sebastian, right Mary Magdalene kneeling.

Perugino's « Deposition from the Cross » is justly considered one of the noblest works of the master. The composition is truly fine and simple, and the whole treatment of the subject is deeply sympathetic and sincerely human. The figures collected round the Saviour are gracefully drawn; their mournful faces varying in intensity of grief, the poses of the heads, the distant, lovely landscape are all characteristic of Perugino.

The dead body of Christ lying on a white cloth is sustained by Joseph of Arimathea while the Magdalen supports his head. The Virgin mother holds his left arm and wistfully gazes into her son's face. Behind the Magdalen, standing, is Mary Cleophas with raised hands; behind the Virgin, kneeling, is Mary Salome, and next to her, also kneeling, is Nicodemus holding the lower part of the shroud. On the extreme left, standing, are S. John and the wife of Zebedee, and on the extreme right are three figures, one of whom holds the three nails of the Passion in his left hand.

Annunciation. *By* A. del Sarto.

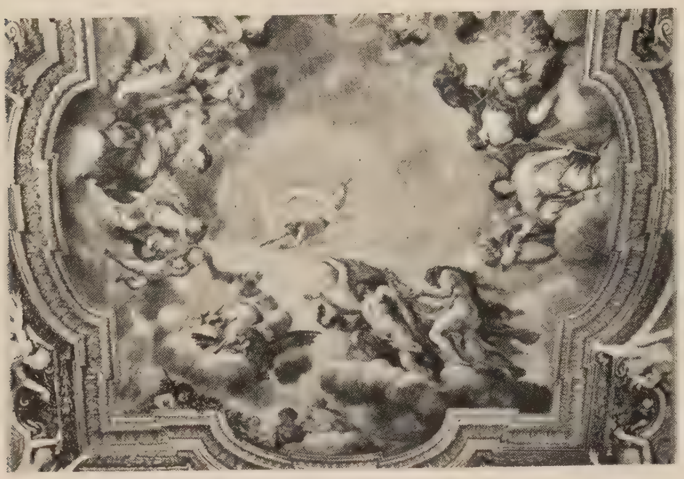
The picture was painted in 1495 for the nuns of the convent of S. Chiara. A rich Florentine merchant so admired the work that he offered the nuns three times what they had paid for it if they would sell it to him, at the same time promising them a replica by Perugino himself. The offer was refused; at the suppression of the convent the picture was eventually brought to the Pitti.

The risen Christ with the four Evangelists. *By* Fra Bartolommeo.

Portrait of Cardinal Inghirami.
By Raphael.

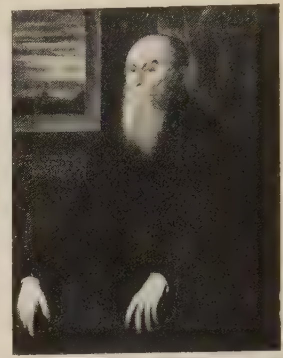
Madonna del Baldacchino.
Altarpiece by Raphael.

Portrait of Cardinal Bibbiena.
By Raphael.



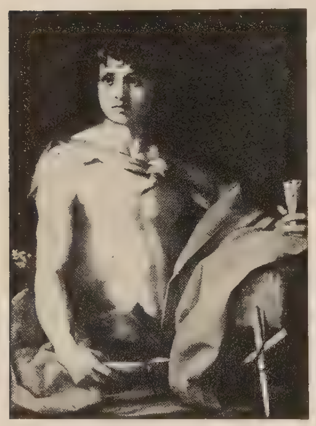
CEILING FRESCO. *By* P. DA CORTONA. (*Sala di Giove*).

The ceiling fresco represents: Hercules and Fortune leading Cosimo I. into the presence of Jupiter to receive the crown of Immortality.



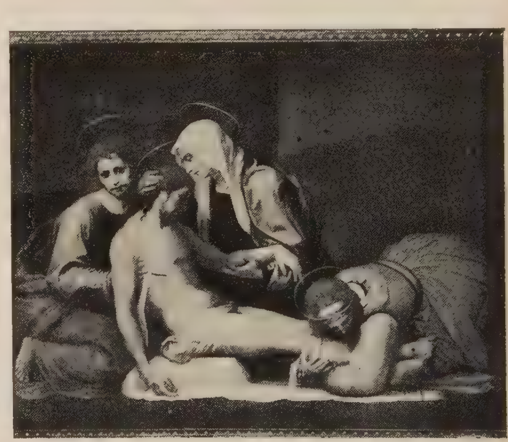
PORTRAIT OF VINCENZO ZENO.
By TINTORETTO.

This very living portrait of a Venetian nobleman, is one of Tintoretto's best works. Through the window is a view of the lagoons. Inscribed: VINCENTIUS ZENO ANNO ÆTATIS SVE LXXIIII.

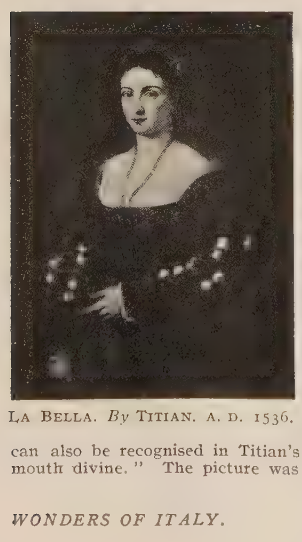


ST. JOHN THE BAPTIST.
By ANDREA DEL SARTO.

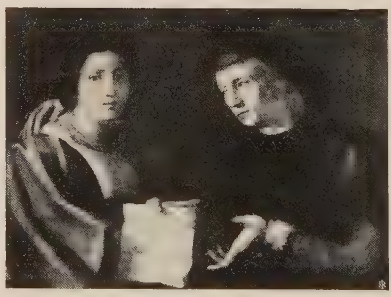
Fra Bartolommeo's « Deposition » was painted for the Augustinian convent outside the Porta S. Gallo. This noble work, the masterpiece of the artist, is one of the most impressive Depositions in the world of Art. The lifeless form of Christ, supported by S. John, is drawn with perfect anatomical accuracy. The expression of the Saviour's face, is touchingly sad and dignified. The gentle resignation of the sorrowing Virgin, tenderly holding the head of her dead Son while she stoops to kiss his forehead, and the passionate grief of the Magdalen, who has thrown herself a the feet of the Lord, are given with simple truth of nature.



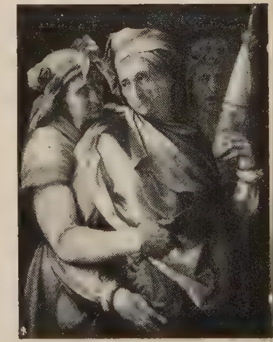
DEPOSITION OF PIETÀ.
Painted by FRA BARTOLOMMEO (1475-1517).



LA BELLA. *By* TITIAN. A. D. 1536.

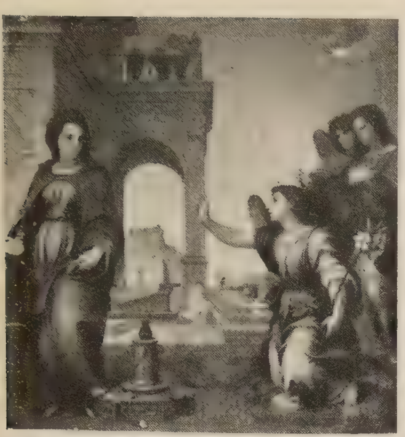


PORTRAIT OF ANDREA DEL SARTO AND HIS WIFE.
This is the only real portrait of the master's wife.



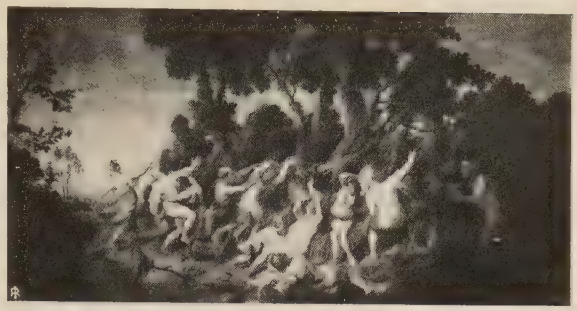
THE THREE FATES.
By ROSSO FIORENTINO.
This picture was formerly attributed to Michelangelo.

Titian's " La Bella, " is one of the finest portraits ever produced. It was painted about 1536 and is probably a likeness of the Duchess Eleonora of Urbino, whose features can also be recognised in Titian's Venus in the Uffizi (p. 269). " The eye is grave, serene, and kindly, the nose delicate, the mouth divine. " The picture was taken to Paris in the 18th century when the background was entirely repainted.



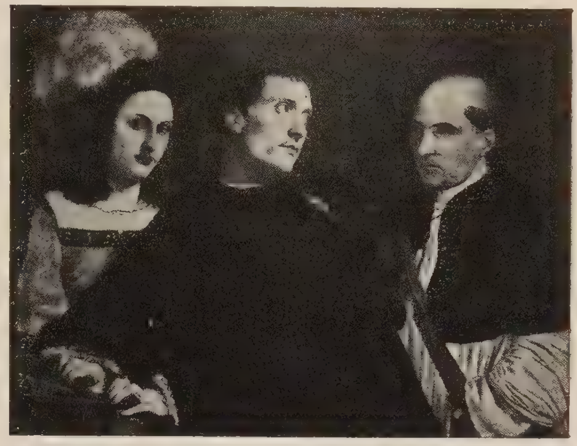
ANNUNCIATION. *By* A. DEL SARTO (1511).

Andrea del Sarto's "Annunciation" given above is the best of the many pictures of the same subject painted by the master. The position of the Virgin here is reversed from familiar usage. She stands at the left and is separated from Gabriel by a little *priedieu* upon which is an inscription which may be thus translated: "Andrea del Sarto has painted thee here as he carries thee in his heart and not as thou art Maria to propagate thy glory and not his fame." The face of the Virgin, as usual, is a likeness of the master's wife. In the background is seen the portico of a Renaissance house, on the balcony above are two figures watching a youth bathing (?).



NYMPHS AND SATYRS. *By* RUBENS.

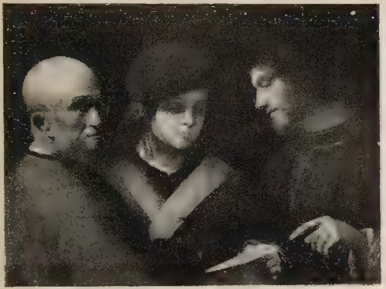
A crowd of satyrs and nymphs are seen in violent struggle. "All laws are disregarded, and the satyrs are capturing any one whom they can." On the ground lies a dead deer, from which may be inferred that the satyrs were returning from a hunting expedition and have fallen in with the nymphs.



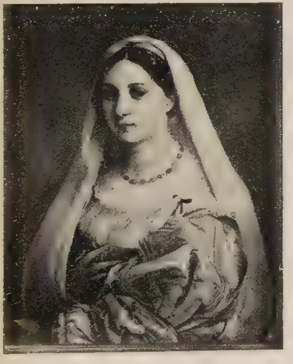
A MUSICAL CONCERT. *By* GIORGIONE (1478-1510).
Some authorities now attribute this to Titian.

The "Concert" is considered one of the masterpieces of Giorgione, though some authorities now attribute it to Titian.

The principal figure, an Augustine monk with the face of an ascetic, has evidently struck a rich chord on the harpsichord and turns to his companion. His gesture and expression tell an entire tale.... The modelling of his face is masterful; the two figures on the side are but accessories to the central musician. "The whole interest of his face," writes Symonds, "lies in its concentrated feeling—the very soul of music, as represented in Robert Browning's 'Abt Vogler,' passing through his eyes."



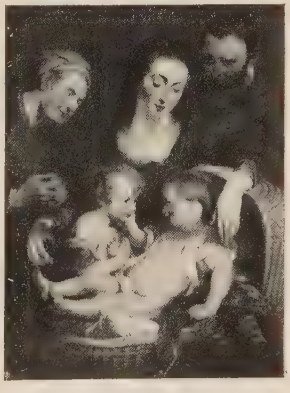
THE THREE AGES OF MAN.
Painted by LORENZO LOTTO, *about 1508.*



THE "DONNA VELATA."
By RAPHAEL.

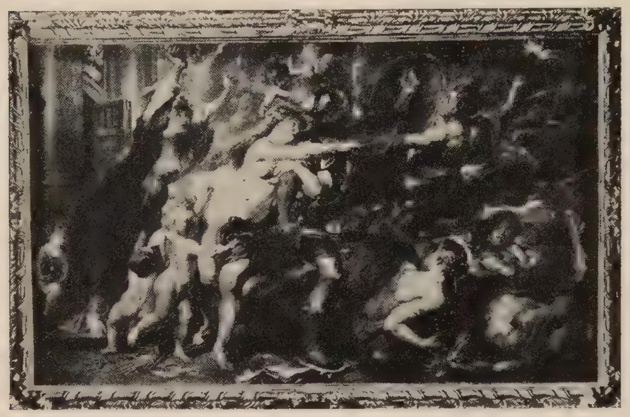
"The Donna Velata," the lady with the veil, whose luminous eyes seem to sparkle with vitality, is said to be a portrait of the "Fornarina," (?) the woman Raphael loved, and to whom he addressed his sonnets.

The resemblance between this portrait and the Virgin in the Sistine Madonna at Dresden, justifies the surmise that the same model sat for both pictures. The beauty of the woman is great, but it is not the beauty of a courtesan. Her bearing is dignified and her eyes are not searching, but firm and clear. She wears a beautiful gown over a shirt of fine white linen, a necklace made of a set of oval medallions, and a pendant fastened to her brown hair. The richness of her costume, however, is subdued by the solemn simplicity of the enframing veil.

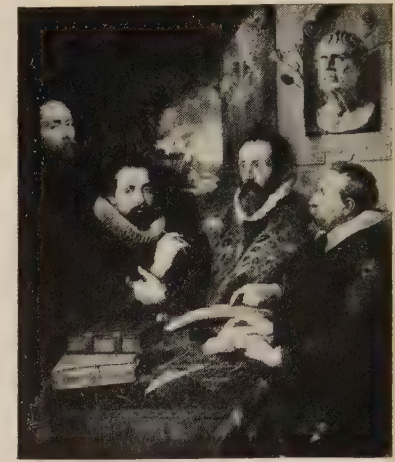


HOLY FAMILY.
By RUBENS.

Photo ALINARI, ANDERSON, BROGI.



CONSEQUENCES OF WAR. *Allegory by* RUBENS. A. D. 1625.



FOUR PHILOSOPHERS. *By* RUBENS.

This picture, one of Rubens' masterpieces, exhibits nearly all the qualities peculiar to the master's style. In the centre Mars, clad in armour unheeding the prayers of Venus, tears himself away from her and follows Alecto, who with the torch of Discord in her hand, leads and urges him on. The Sciences, the Fine Arts are dashed to the ground and trampled upon; thus, the open book beneath the foot of Mars is an allegory of "Study," the woman with a broken lute symbolizes "Harmony," while the figure holding aloft a compass "Architecture." Behind these is "Charity" grasping a babe in her arms and trying to take him away from the dangers of war. In the air, on the extreme right are seen the emblematic figures of Famine and Pestilence. On the left of the picture is the open portal of the Temple of Janus, and Europe, bewailing the inevitable miseries of war, appeals to heaven with upstretched arms. Here Rubens intended to impress upon the mind of the spectator what sad and grievous consequences come from war.

HOLY FAMILY OR
MADONNA DELL'IMPANNATA.
By RAPHAEL.

HOLY FAMILY.
By A. DEL SARTO.

CARDINAL BENTIVOGLIO.
By A. VAN DYCK.

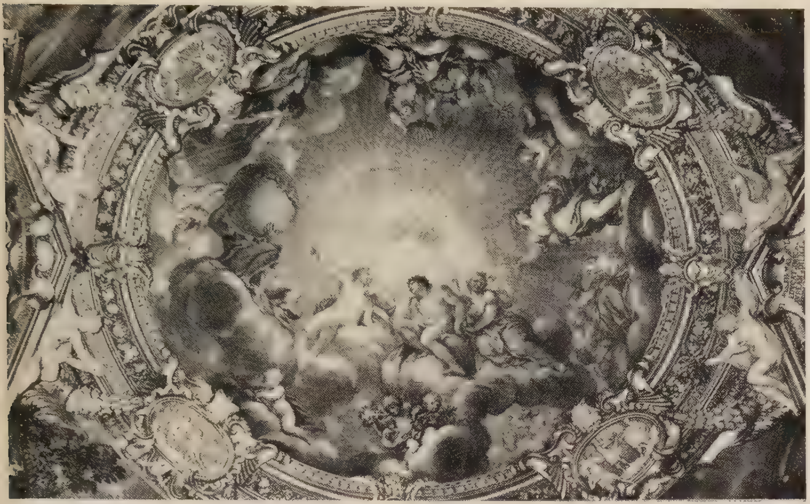
ST. JEROME.
By P. POLLAIUOLO.

"ECCE HOMO."
By CIGOLI.

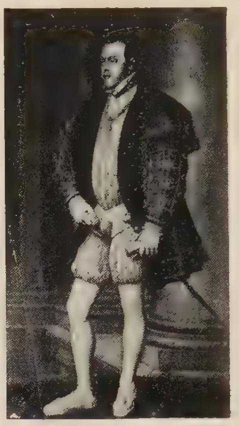
ST. PETER WEEPING.
By GUIDO RENI.

THE SACRIFICE OF ISAAC.
By CRISTOFANO ALLORI.

Photo ALINARI, ANDERSON, BROGI.

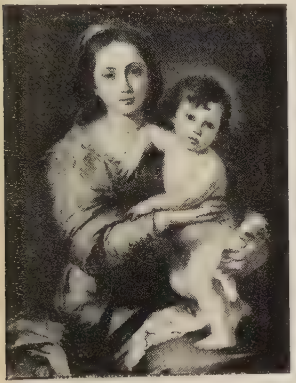


APOLLO, the tutelary deity of Poetry and the Fine Arts, points to Cosimo I.—who is guided by Virtue—the way to Immortality. *Ceiling fresco begun by* P. DA CORTONA, *completed by* C. FERRI.

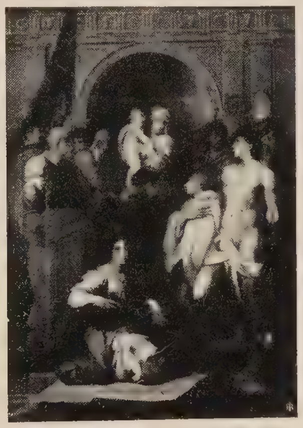


PHILIP II. OF SPAIN.
By TITIAN.

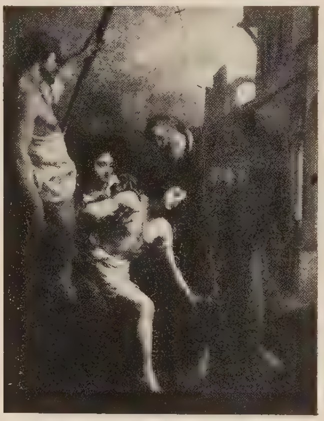
Philip ascended the throne in 1556, after the abdication of Charles V. his father.



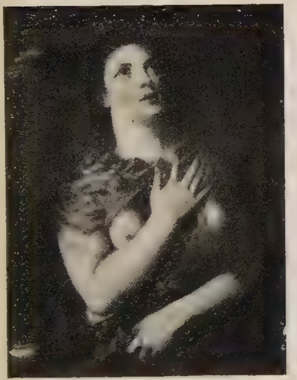
MADONNA AND CHILD (Detail).
By MURILLO (1617-82).



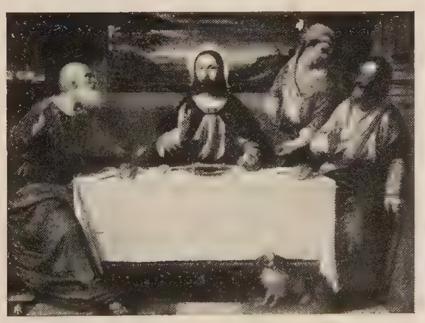
MADONNA AND SAINTS.
By ROSSO FIORENTINO.



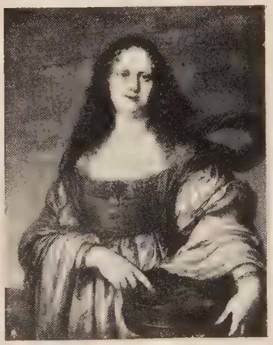
THE HOSPITALITY OF S. GIULIANO.
By CRISTOFANO ALLORI.



THE MAGDALENE.
By TITIAN. A. D. 1552.

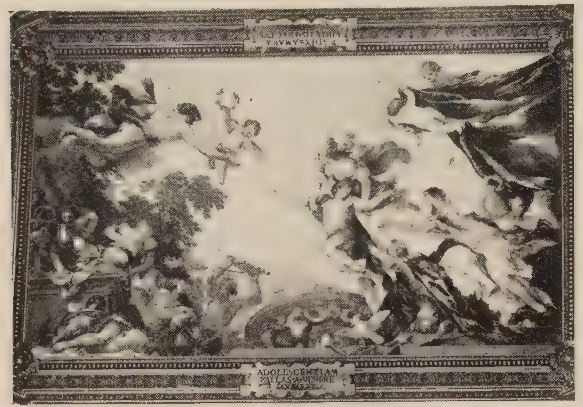


THE SUPPER AT EMMAUS.
By PALMA VECCHIO.



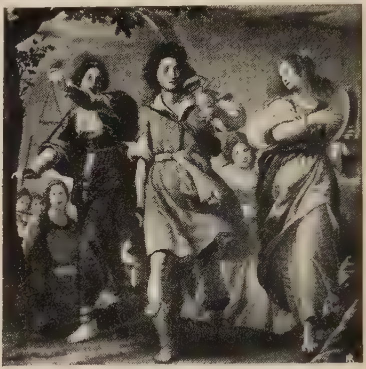
VITTORIA DELLA ROVERE.
By SUSTERMANS.

Titian's "Magdalene," regarded as a work of art, is a triumph of technical skill. Face, hair, and arms are exquisitely rendered. But the master here chose to represent the Penitent's first state rather than her last. He simply paints a beautiful Venetian woman, with rich golden hair, covering her just enough to salve her modesty, but not to conceal her shape. The upturned face and eyes, streaming with tears, the alabaster pot of precious ointment serve merely to indicate that the picture is meant for a Mary Magdalene. The master's signature is inscribed on the pot.



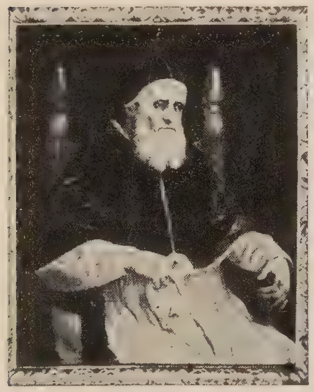
CEILING FRESCO. *By* P. DA CORTONA (*Sala di Venere*).

Minerva rescues from the arms of Venus a young man (Cosimo I.) and conducts him to Hercules. An allusion meaning the triumph of Reason over Pleasure.

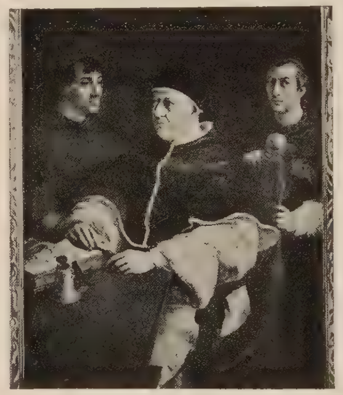


TRIUMPH OF DAVID.
By MATTEO ROSSELLI. A. D. 1621.

David is carrying the head of Goliath in one hand and the giant's sword in the other. This picture is distinguished for its freshness of life and beauty and for its richness of color.



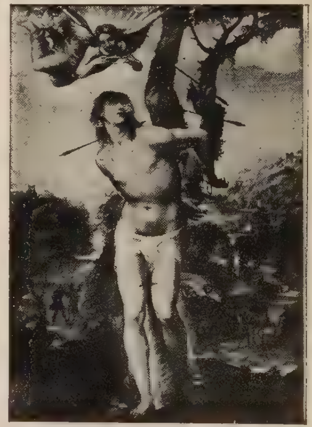
PORTRAIT OF POPE JULIUS II († 1513).
By RAPHAEL. A. D. 1510.



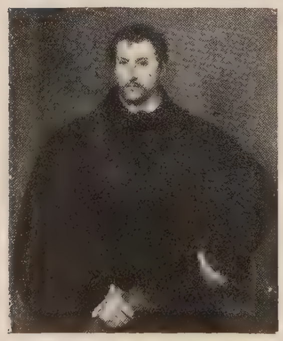
LEO X. († 1522) WITH TWO CARDINALS.
By RAPHAEL. A. D. 1519.

Raphael's "Portrait of Pope Leo X." is one of the masterpieces of portraiture. Leo X., the second son of Lorenzo de' Medici ("the Magnificent"), is represented in his character of art-patron; he holds a magnifying glass with which he has been examining a manuscript. Behind, on the pope's right hand, is a portrait of his cousin Cardinal Giulio (the son of Giuliano de' Medici who was a victim of the Pazzi conspiracy), afterwards Pope Clement VII.; on the right of the picture is Cardinal Luigi de' Rossi, the pope's secretary.

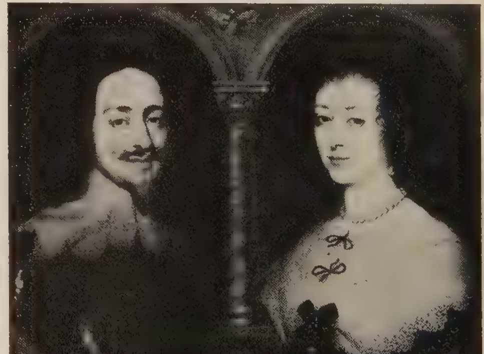
The most important event in the lifetime of Leo X. was the daring protest of Martin Luther against the corruptions of the hierarchy and the intolerable system of indulgences. He witnessed the prelude of what was fulfilled in the year 1527, and died before the full extent of the great humiliation of the Roman Church was comprehended.



SAINT SEBASTIAN.
By SODOMA. A. D. 1515.



PORTRAIT OF THE DUKE OF NORFOLK.
By TITIAN.



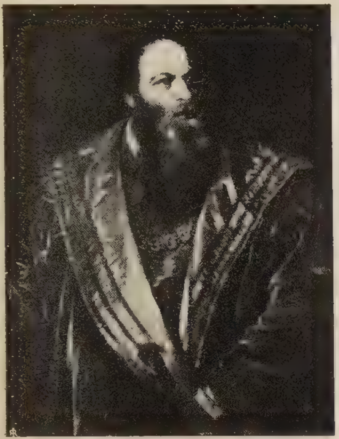
CHARLES I. OF ENGLAND. HENRIETTA MARIA.
Portraits by ANTON VAN DYCK.

Photo ALINARI, ANDERSON, BROGI.

Portrait of Tommaso Mosti.
Painted by Titian.

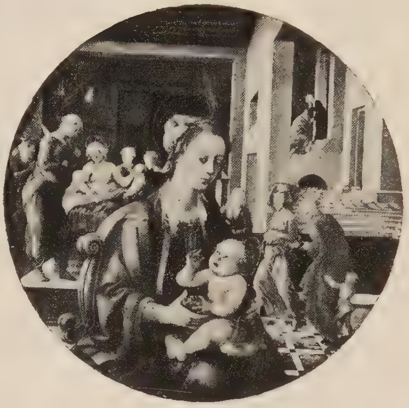
Cardinal Ippolito de' Medici.
Portrait by Titian.

Judith with the head of Holofernes.
By Cristofano Allori.



Pietro Aretino. *By* Titian ca. 1546.

This portrait, which Aretino himself called a « hideous marvel », is a fine example of what the paint-brush of an artist can do to arrest the soul in the features of a man. Aretino was a celebrated pamphleteer and a slanderer by profession; his services were bought by anyone who wished for them. « He spake evil of every one except Christ, and for that he excused himself saying that he did not know him ».



Madonna. *By* Fra Filippo Lippi.

Fra Filippo Lippi's "Madonna," is one of the finest works of the master.

The Virgin's face, of great beauty and refinement, is said to be a portrait of Fra Filippo's mistress Lucrezia Buti. In her right hand the Virgin holds a partly open pomegranate. The pomegranate is supposed to show by the multiplicity of its seeds how widely the word of Christ would be propagated throughout the world. In the background, on the right is the meeting of Joachim and Anna; on the left is represented the birth of Mary.

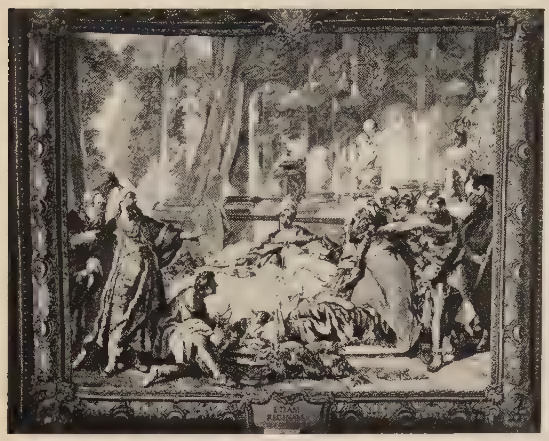
The face of Lucrezia Buti often appears in Fra Filippo's paintings. She was the daughter of a Florentine merchant. Left an orphan she was placed as a novice in the Convent of S. Margherita at Prato. Fra Filippo then working on the frescoes in the Duomo of that city was appointed chaplain to the nuns of the Convent. With the appointment he also received a commission from the nuns to paint a picture for the convent chapel, and while thus engaged, he one day chanced to see Lucrezia and was much struck by the beauty of the young nun. Fra Filippo persuaded the abbess to let him make a study of Lucrezia's head as a basis for that of the Madonna in the picture he was then executing for them. In spite of the abbess's care and foresight, before the work was done the monk-painter had fallen violently in love with his model. They both forgot their vows, and soon after, during the confusion and excitement of a solemn public festival at which the nuns were present, Fra Filippo made off with his not unwilling Lucrezia, and conveyed her unobserved to his house. The following year their son, the afterwards famous painter Filippino was born. Lucrezia was eventually induced to return to the convent to take fresh vows, but she found the convent rule intolerable and once more escaped to seek the friar's protection. This time the scandal became so serious that Fra Filippo was threatened with punishment. But here Cosimo de' Medici intervened, and moved Pope Pius II. to issue a bull releasing the erring pair from their monastic vows.

Magdalene. *By* C. Dolci.

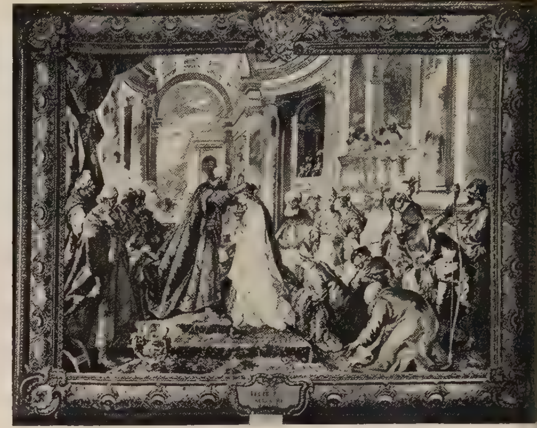
Michelangelo's Boyhood.

Nymph pursued by a Satyr. *By* Dosso Dossi.

Photo Alinari, Anderson, Brogi.

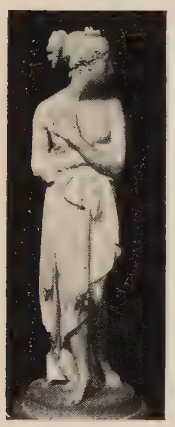


The Banquet.

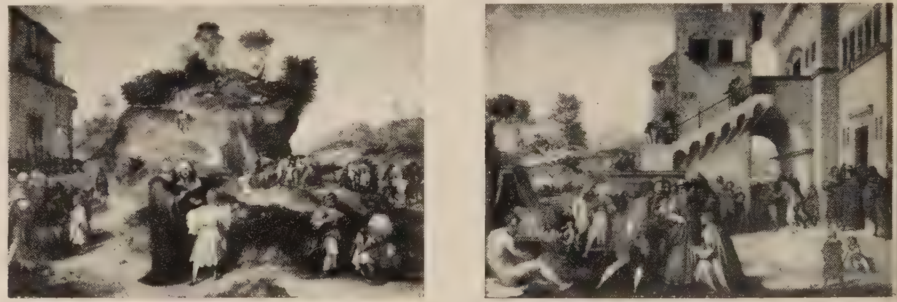


Esther Crowned by Ahasuerus.

Two of a series of six Gobelin tapestries executed about 1737-40 by Jean Audran from cartoons by *Jean Francois de Troye.*

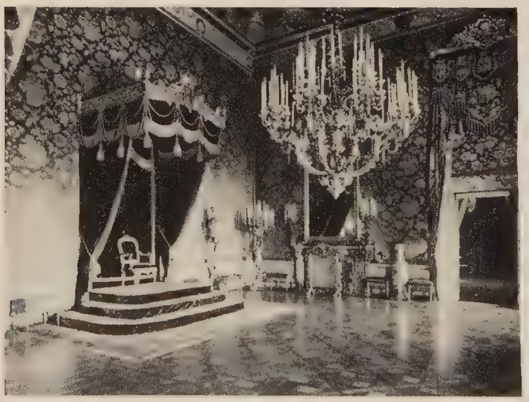


Venus. *By* Canova.



Scenes from the Life of Joseph. *Painted by* Andrea del Sarto.

These panels were the lids of two marriage chests, painted for the nuptial chamber of Margherita Borgherini and each panel represents different scenes which may be considered as one picture. In the first, on the left, Joseph relates his dreams to his parents Jacob and Rachel, and his brethren; in the centre, Jacob and Rachel send Joseph to his brethren; farther back, the brethren let Joseph down in the well; to the right, Joseph is sold to the merchants; in the foreghound, Reuben is showing Joseph's blood-stained tunic to Jacob. In the second panel Joseph is in Egypt. On the left, Pharaoh is seen asleep; behind the bed are seen the fat and lean kine, and in the front the full and empty ears of corn; on the staircase Joseph is led to prison by two guards; below he is brought before Pharaoh; on the extreme right, Pharaoh listens to Joseph's interpretation of his dreams; in the centre, Pharaoh, surrounded by his court, names Joseph governor and bestows on him a gold chain. Lovely landscape in the background.

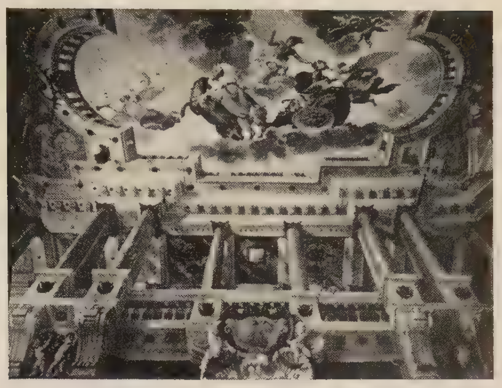


The Throne Room. State apartments. The Banqueting Room.

The Royal Apartments are luxuriously furnished and contain many interesting pictures: a Madonna by Carlo Dolci with a gorgeous marble frame; pictures and portraits of various members of the House of Medici, including the notorious Catherine; exquisite Gobelin tapestries; very rich and beautiful tables and cabinets in *pietra dura*, alabaster and ivory.

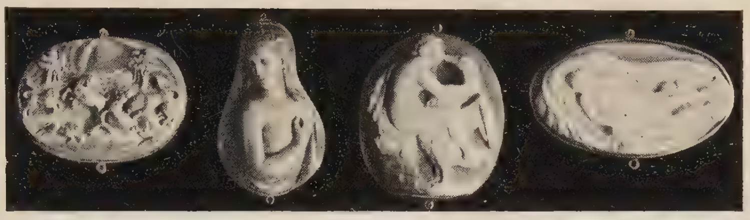
Photo Alinari, Anderson, Brogi.

Silver gilt salver attributet to BENVENUTO CELLINI.



THE TRIUMPH OF ALEXANDER THE GREAT. *Ceiling fresco.*

Silver-gilt Pitcher *by Cellini.*



CAMEOS, INTAGLIOS AND ENGRAVED STONES.

The MUSEO DEGLI ARGENTI—Silver Museum—located on the ground floor, contains a splendid collection of old plate and goldsmith work; ivory carvings; rock crystal gobelets; vases, cups, tables, cabinets, etc. in *pietra dura*; Limoges enamels; crucifixes and reliquaries; ecclesiastical vestments and tapestries; jewellery, cameos, intaglios and other curios formerly owned by the Medici. There is besides a collection of porcelain including specimens from China and Japan, Capodimonte, Sevres, Dresden and Vienna.

The great hall (fourth room) was decorated with frescoes in 1633 by *Giovanni da S. Giovanni* and his scholars. On the ceiling is an allegory a propos of the nuptials of Grand-Duke Ferdinand II. and Vittoria della Rovere, —the alliance of the oak (*rovere*) leaves with the Medici balls; on the walls are allegorical compositions presenting the most important acts in the life of Lorenzo the Magnificent and his patronage of the Arts.

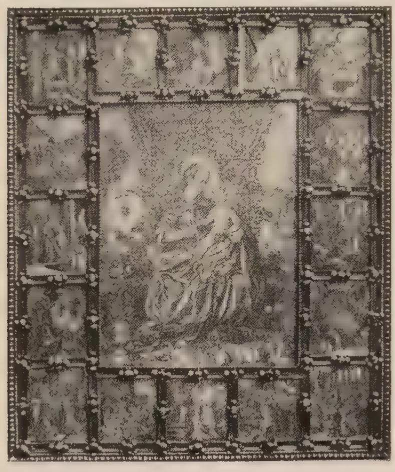
ROCK CRYSTAL PITCHER.

PIETRA DURA CABINET. Gian Gastone de' Medici.

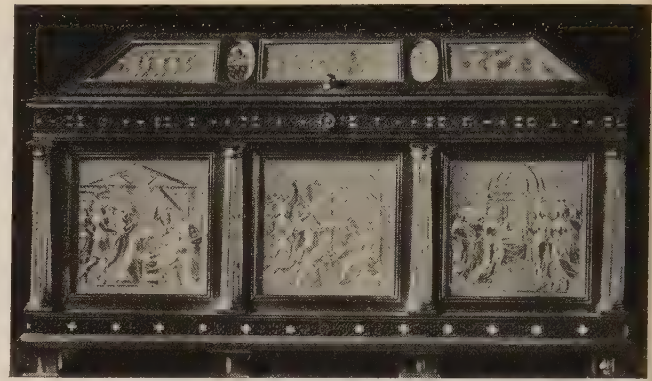
TABLE IN FLORENTINE MOSAIC.

The bronze pedestal is by DUPRE.

This table cost 40.000 pounds sterling and 14 years' labour.

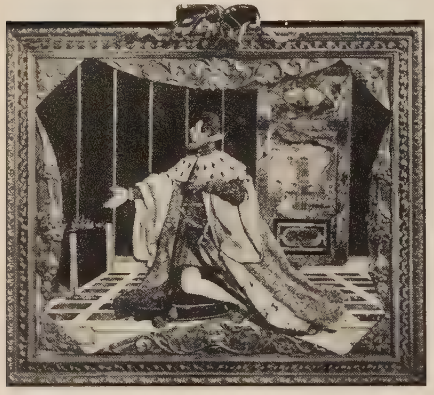


Madonna and Child and scenes from the life of the Virgin and our Lord.
Silver niello by **Pollaiuolo** ?

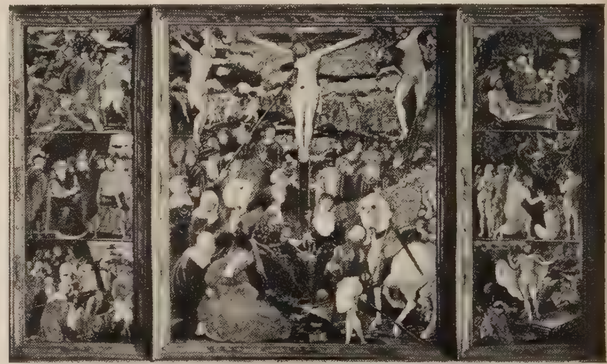


Rock crystal casket executed for Pope Clement VII. (Medici).

This is the rarest work in the collection. The casket is lined with silver, thus giving the illusion of relief to the engraving which was executed by the celebrated gem cutter *Valerio Belli.* There are 24 panels representing stories in the life of Christ. This treasure of art was presented to Francis I. in 1533 upon the marriage of Catherine de' Medici with the king's son afterwards Henry II. The framework is by *Benv. Cellini.*

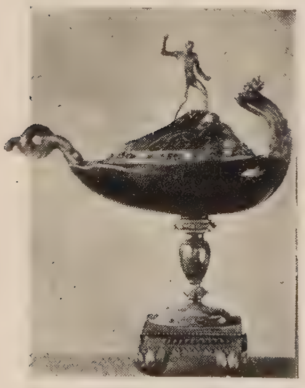


Grand-duke Cosimo II. *Florentine mosaic.*

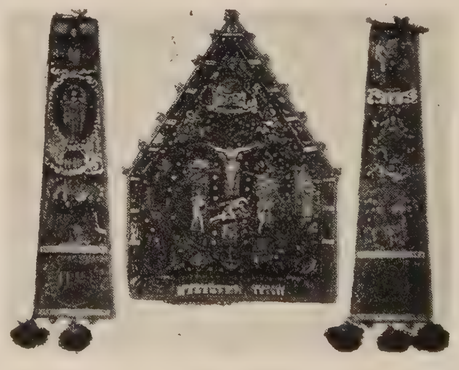


Crucifixion with six scenes from the life of Christ. *Limoges enamel.*

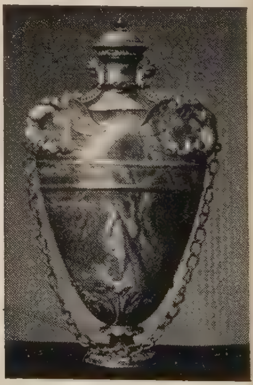
The head of the grand-duke, the hands, the legs, and lining of the mantle and ermine are in Volterra jasper, the hair in Egyptian flints, the rest of the dress in oriental chalcedony, red jasper, gold and enamel. Through the window is seen the dome of the cathedral and the campanile. The work is ornamented with about three hundred diamonds.



Jasper Cup encrusted with pearls and a Hercules in gold.

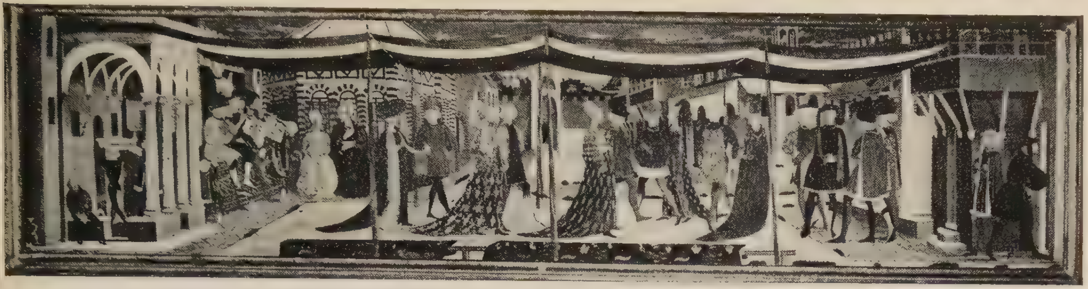


Mitre and infulae with miniature embroideries in peacocks' feathers representing scenes in the life of our Lord. It belonged to Cardinal Giulio dei Medici.

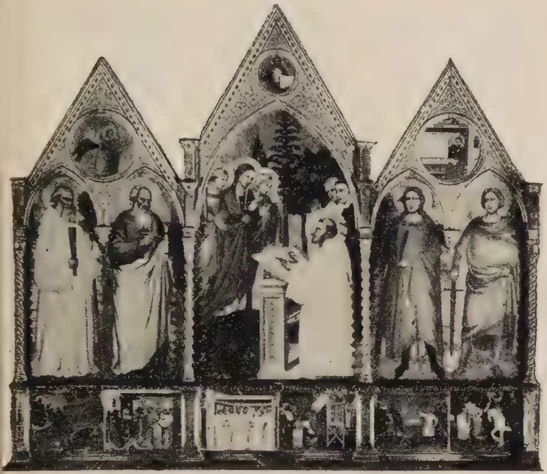


Lapis lazuli vase formerly the property of the Medici.

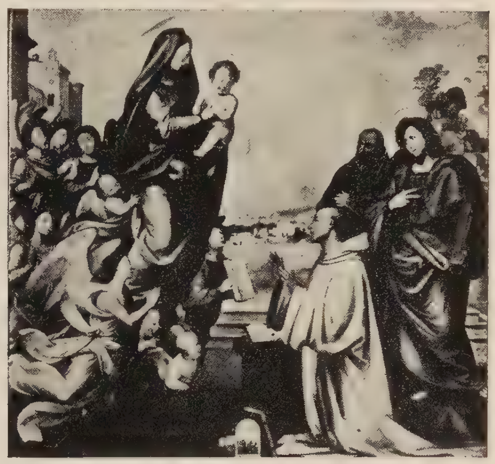
Photo Alinari, Brogi.



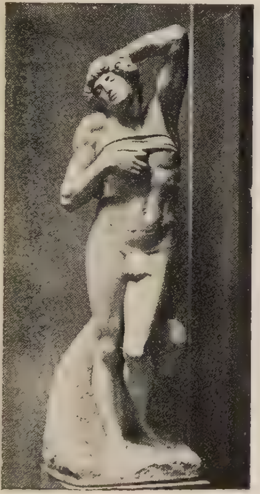
A MARRIAGE BETWEEN THE ADIMARI AND RICASOLI FAMILIES. (On the left the Baptistery).
Painting from a cassone of the fifteenth century, used to hold the bride's trousseau.



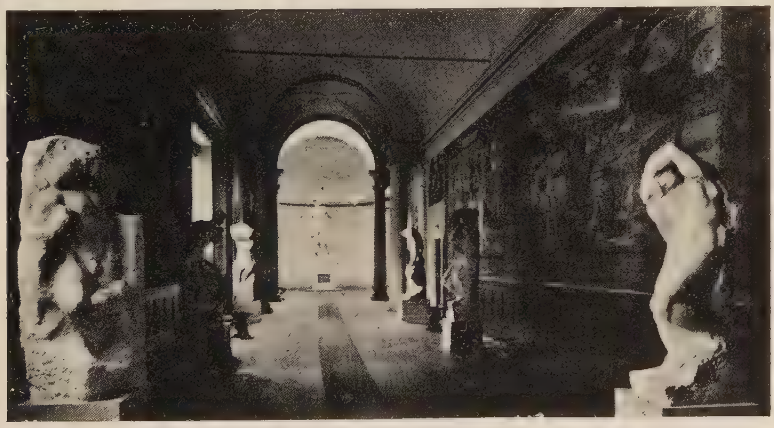
APPARITION OF THE VIRGIN TO ST. BERNARD.
Painted by ANDREA ORCAGNA (1308-1368).



APPARITION OF THE VIRGIN TO ST. BERNARD.
Painted by FRA BARTOLOMMEO (1475-1517).

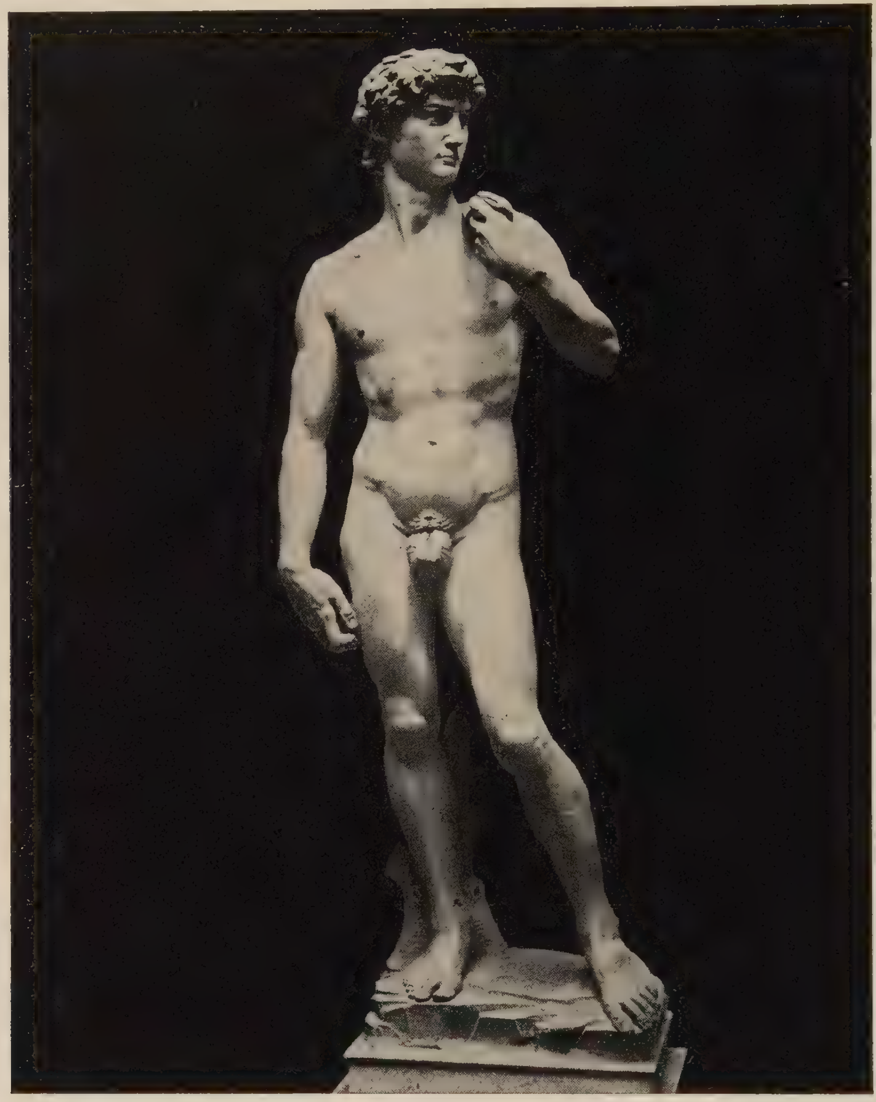


"SLAVE." *By* MICHELANGELO.



FIRST CORRIDOR OF THE ACADEMY. In the distance is Michelangelo's "David," transferred here in 1873 from the door of the Palazzo Vecchio. Ranged along the walls are several unfinished statues by Michelangelo and casts of other works by him. Among the latter are those of the two famous *Slaves* (originals in the Louvre) which were intended for the Tomb of Pope Julius II. "They are two marvellous examples of the variations on the human body to which the genius of Michael Angelo devoted itself;" writes Professor Hourticq, "two splendid athletic figures, of which the one is straining to break his chains, while the other seems to have given up in desperation: effort and lassitude, action and exhaustion, these are the constant theme of the Florentine master." These "slaves" or "prisoners" are said to be 'symbols of the imprisoned human souls.'

Photo ALINARI, ANDERSON, BROGI.

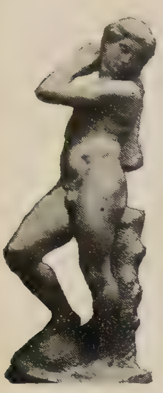


COLOSSAL STATUE OF DAVID. "Il Gigante". *Executed by* MICHELANGELO. A. D. 1501-1503.

This celebrated statue, the first great work in sculpture of Michelangelo, was modelled by the youthful artist in 1501-1503 out of a gigantic block of Carrara marble, which had been abandoned as spoiled. When the David was finished it was decided to place it in front of the Palazzo Vecchio. Accordingly the marble colossus was moved out from the wooden construction (where it was executed) near the Cathedral square, whence it took about forty men four days to drag it to the Piazza della Signoria. As soon as it was set upon its pedestal the chief member of the Signoria came to see it, and after expressing his great admiration for the marvellous work, remarked that the nose seemed to him too large; whereupon Michelangelo gravely mounted on a ladder, chisel in hand, and after pretending to work for a few moments, during which he let fall some of the marble dust which he had taken up in his pocket, turned with a questioning face to the critic, who responded, « Bravo ! Well done ! you have given it life ».

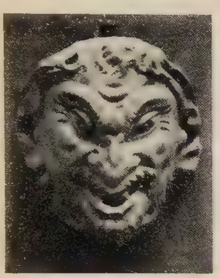
« Michelangelo's David », says the art critic Springer ; « is vastly superior to all ancient and modern statues whatever. The boldness and assured touch of the great sculptor certainly awake our admiring astonishment. Not only the subject was prescribed to him, but also its size and proportions, added to which he was confined to the narrowest limits for the development of the attitude and motion. Yet this constraint is not perceptible, and the history of the statue could by no means be divined from its appearance. Outwardly the demeanour of the young hero is composed and quiet ; but each limb is animated by a common impulse from within, and the whole body is braced up for one action. The raised left arm holds the sling in readiness, the right hand hanging at his side holds the handle of the sling ; next instant he will make the attack. »

Photo ALINARI, ANDERSON, BROGI.

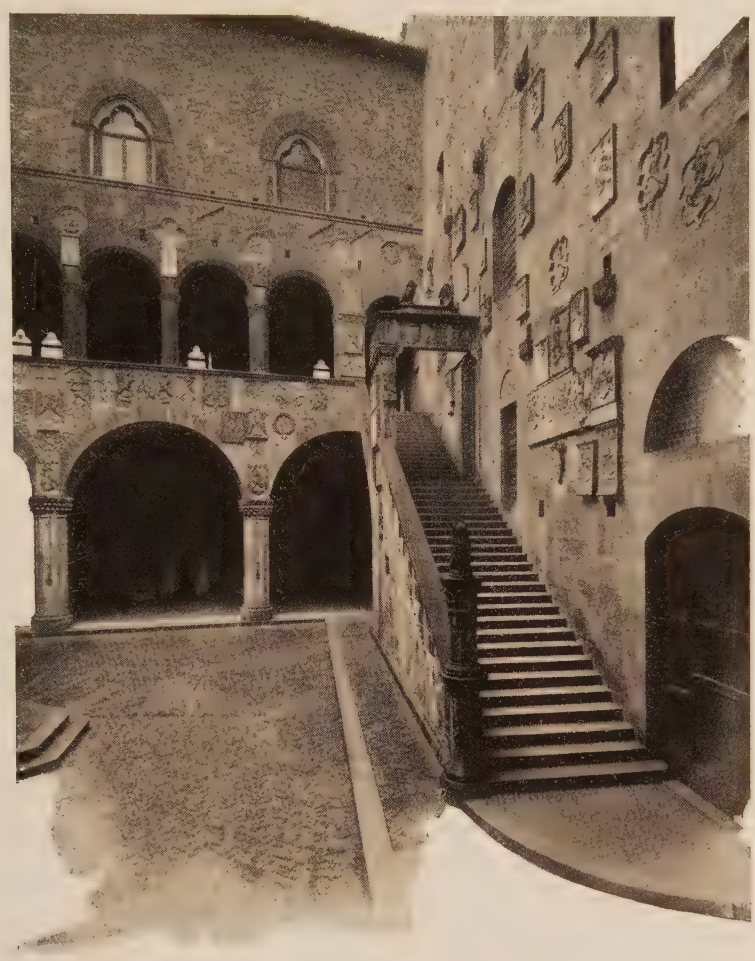


DAVID (*unfinished*) (1529).
By MICHELANGELO.

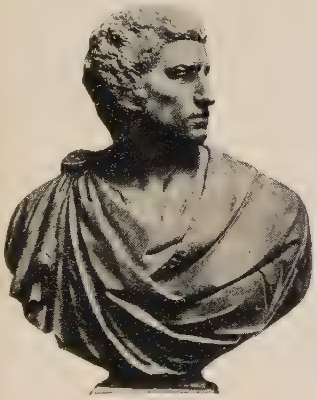
The Bargello contains several youthful works of Michelangelo. The Faun's Mask given here was chiselled by him when a boy of 15, while studying in the gardens of Lorenzo de' Medici. The work attracted the notice of Lorenzo, who took Michelangelo into his house and treated him as one of the family.



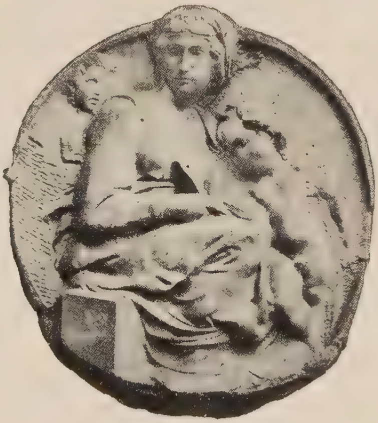
FAUN'S MASK.
By MICHELANGELO.



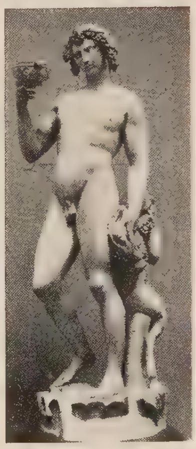
PALAZZO DEL PODESTÀ OR BARGELLO.
View of the court and the processional staircase.



BRUTUS. *By* MICHELANGELO (ca. 1538).
A fine example of the master's genius.

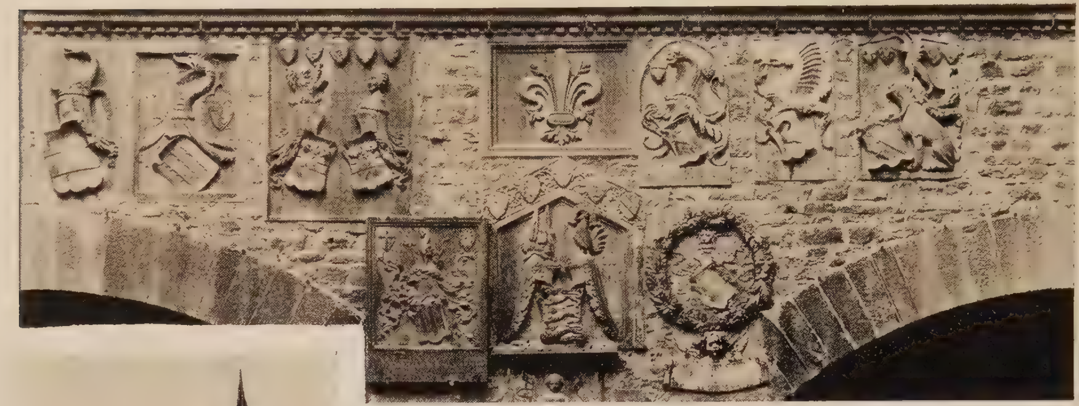


MADONNA WITH THE BOOK (*unfinished*).
By MICHELANGELO (1503).



BACCHUS (ca. 1496).
By MICHELANGELO.

Photo ALINARI, ANDERSON, BROGI.

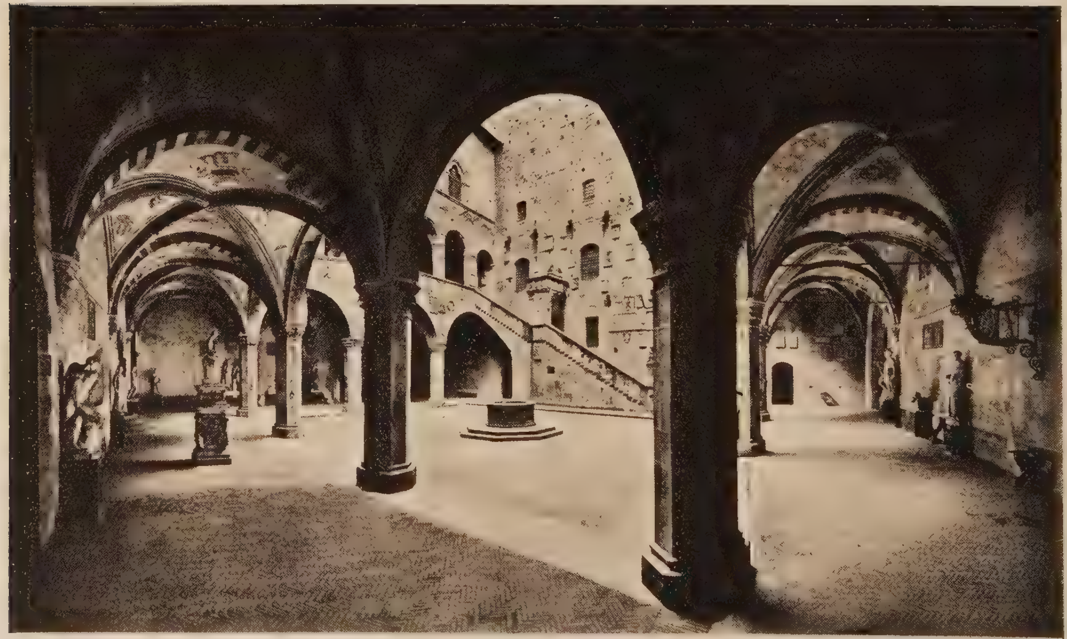


Carved stone escutcheons of former « Podestas ».

Wrought iron lantern.

The *Palazzo del Podestà* is a remarkable specimen of an urban fortress of the 13th century. No other building of Florence possesses a more solemn interest than this palace, commonly known as the Bargello. Its construction was begun in 1255 as the residence of the Capitano del Popolo and later the Podestà, or chief magistrate of the city, who according to the Statutes was always a foreigner of noble birth.

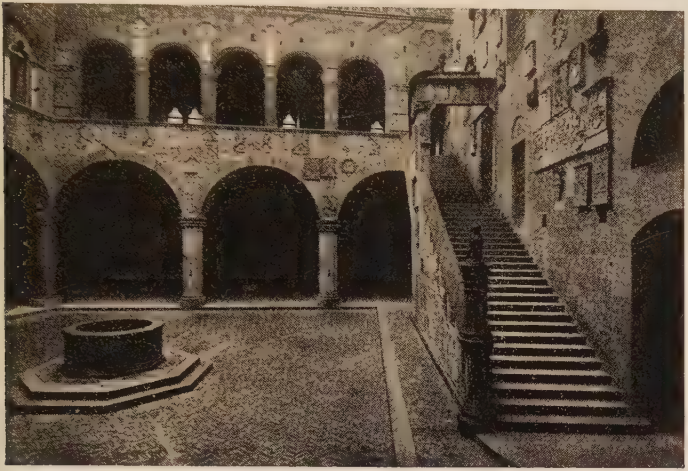
During the 14th century the building was repeatedly damaged by fire and riots; within its walls some of the most violent scenes in Florentine history were enacted. In 1574 the palace was converted into a prison and place of execution for criminals, and assigned to the head of police, the Bargello, from whom it derives its usual present name. Terrible have been the scenes which its walls have witnessed. The dark vaulted hall (now the armoury) giving access to the courtyard, was the torture chamber, here was an *oubliette* or pit, out of which, some years ago, have been taken several basketfuls of human bones. The scaffold was near the well in the centre of the courtyard, here, during stormy days, many notable Florentine patriots have been beheaded. The scaffold and all the instruments of torture were burned in 1782.



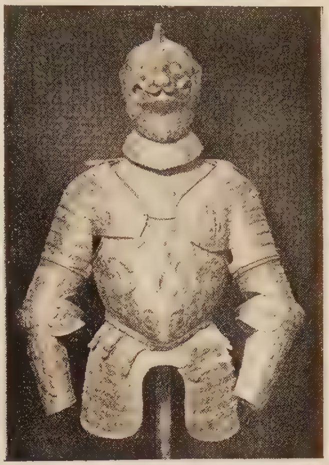
Courtyard of the Palazzo del Podestà, Bargello.

The interior of the palace is now fitted up as a museum of plastic and minor arts: *Museo Nazionale.*

Photo Alinari, Anderson, Brogi.



View of the Courtyard and the Grand Staircase leading to the *Salone di Donatello.*



Armour of Emperor Charles V. *Milanese work.* 16th cent.

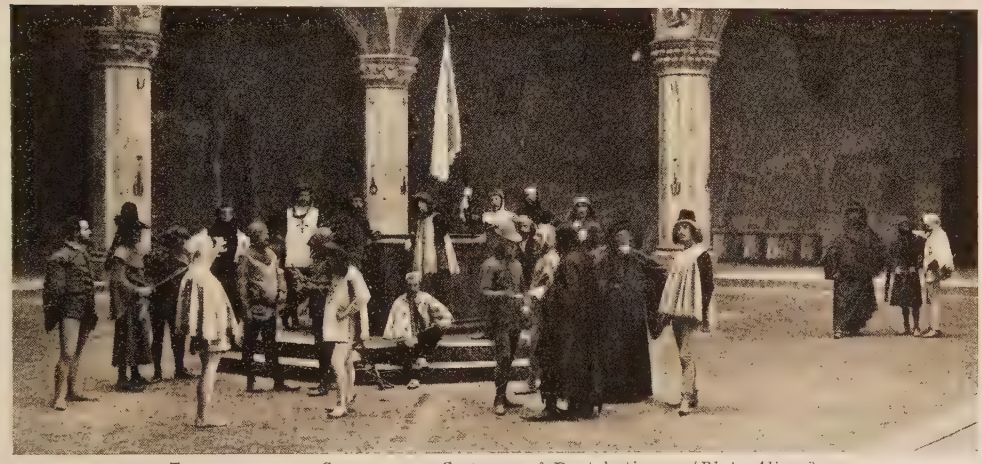
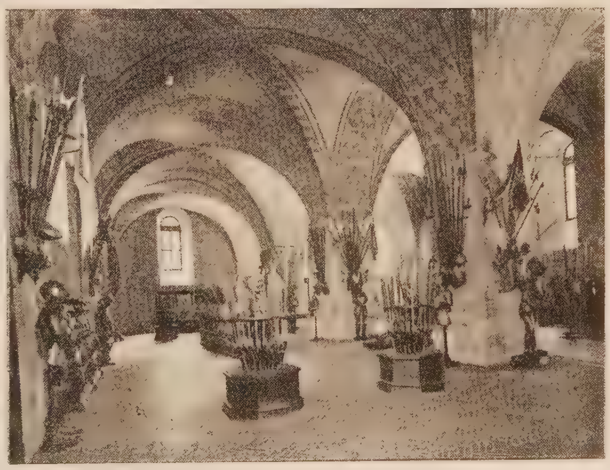


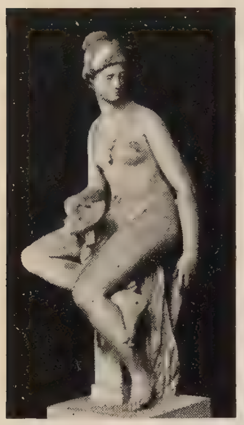
Tableau in the Courtyard. Costumes of Dante's times. (*Photo Alinari*).

From 1857 to 1865 the building was again admirably restored to its present condition and fitted up as a museum of arts and crafts. The picturesque courtyard, partly surrounded by open arcades and richly adorned with coats-of-arms in carved stone-work of former *podestas*, is an eloquent picture of the city and age of Dante. A noble processional staircase leads from this courtyard to the upper loggia and halls, which are now filled with an array of artistic treasures including the best examples of Renaissance plastic art. This magnificent collection comprises sculptures in marble and in bronze, some executed by the most notable Florentine artists; a series of Della Robbia ware from suppressed churches and monasteries; and a valuable assortment of ivories, enamels, medals, seals, tapestries, majolicas, etc., all deserving the closest attention. In the chapel, on the first floor, is to be seen a fresco portrait of Dante attributed to Giotto (*An exterior view of the building is given on page* 304).

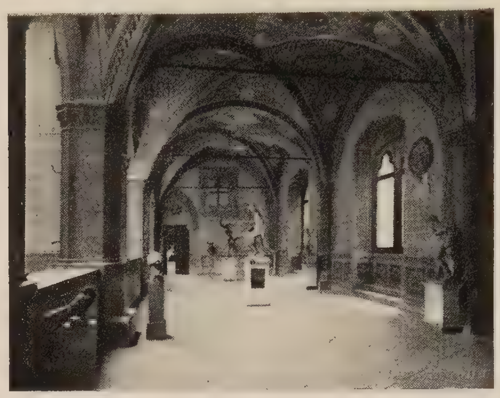


The Armoury. *Formerly the torture-chamber.*

Photo Alinari, Anderson, Brogi.

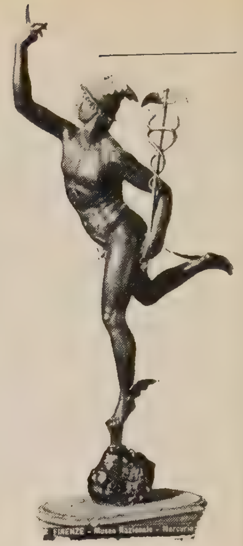


Allegory of ARCHITECTURE.
By GIAMBOLOGNA.

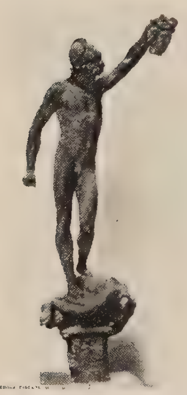


LOGGIA or "Verone." *First floor.*

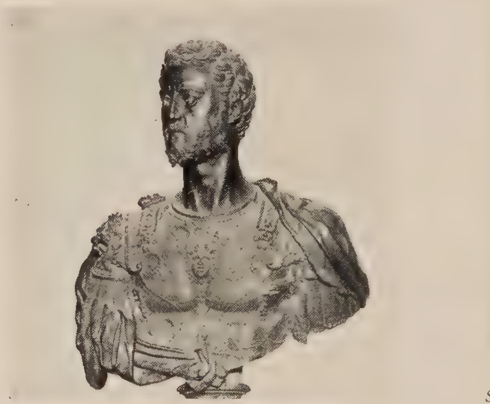
Giambologna's "Flying Mercury," is one of the master's best known works. The poise of the figure, its lightness and truth of momentary action is so perfect, that it seems actually to dart up in the air blown by the breath of the head of Æolus. This universally admired statue was executed about 1574 for the Grand-Duke Francis I.



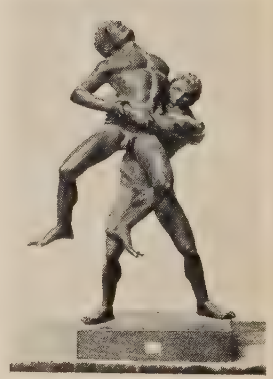
MERCURY. *Bronze*
by GIAMBOLOGNA.



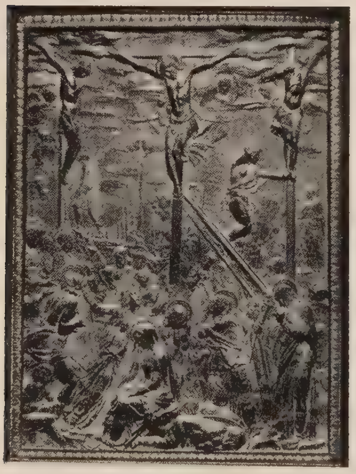
PERSEUS. *Wax sketch for the bronze statue* (p. 198).



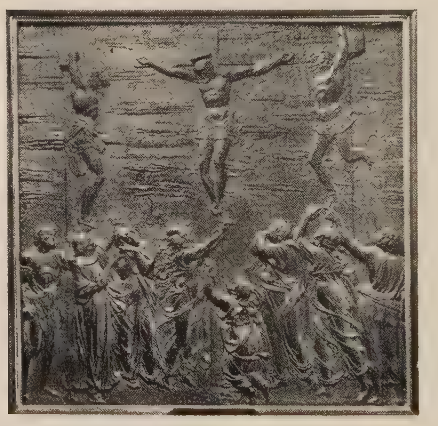
BUST OF COSIMO I. DE' MEDICI.
Bronze by BENVENUTO CELLINI.



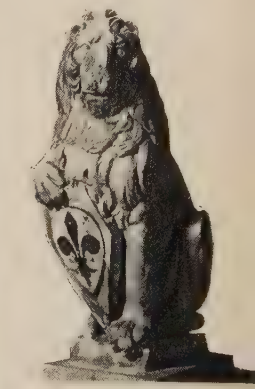
HERCULES AND ANTÆUS.
Small bronze by A. POLLAIUOLO.



CRUCIFIXION. *Bronze relief.*
By DONATELLO.

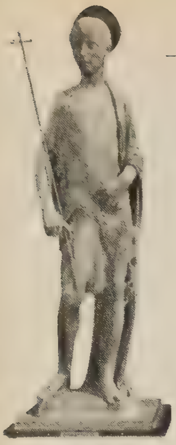


CRUCIFIXION. *Bronze relief.*
By BERTOLDO.

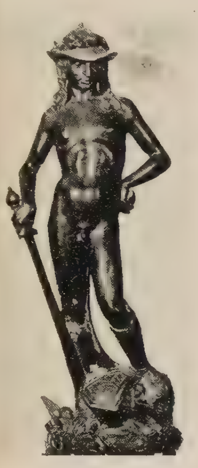


THE "MARZOCCO."
By DONATELLO.
Formerly in the Piazza now replaced by a bronze copy.

Photo ALINARI, ANDERSON, BROGI.



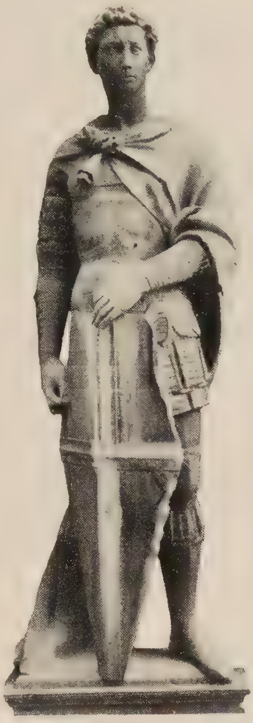
St. John the Baptist.
By Donatello.



David. *Bronze*
by Donatello.
A. D. 1430.

The great Hall on the first floor of the Bargello is fitted up as a museum of the works of Donatello. Many of his most important sculptures are here collected; among these are the St. George, the two St. Johns and the bronze David given here.

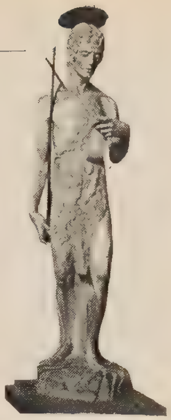
The "David" was the first nude statue executed since classic times. It was made for Cosimo the Elder and originally placed in the courtyard of the Medici Palace. The boy-shepherd, a delightful expression of youth and vigour, is here represented standing on a circular garland, with one foot on the head of Goliath, on whose helmet are reliefs of cupids drawing a chariot.



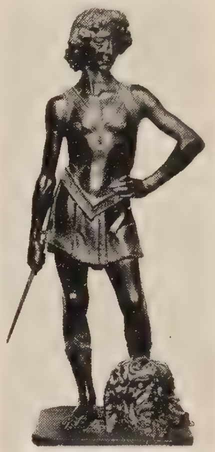
St. George. *Marble*
by Donatello. A. D. 1416.

This wasted figure of the Baptist, with head bent in study of the scroll he holds, displays wonderful skill and knowledge of anatomy. The effect of long fasting is given by the pinched nostrils, the large eyes, the half open lips and the contracted brow. As patron of Florence the Baptist was more frequently represented in Tuscan art than any other saint.

Verrocchio's 'David' in contrast to Donatello's version, is full of life and movement. "The stripling who left his few sheep in the wilderness," writes Hyett, "and faced single-handed the giant from whom an army had fled, has never been more truthfully imagined."



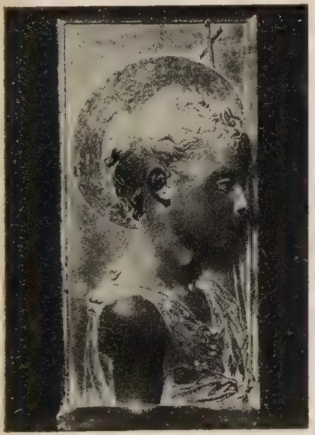
St. John the Baptist.
By Donatello.



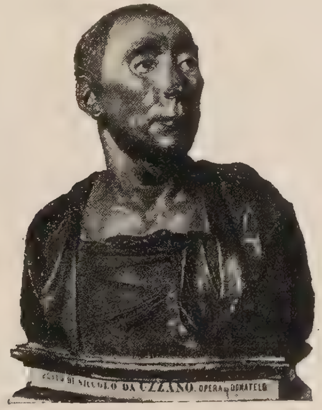
David. *Bronze*
by Verrocchio.
A. D. 1476.

Donatello's "St. George," brought hither from Or San Michele (page 230), is generally considered to be the masterpiece of the artist. The statue was made in 1416 for the Guild of Armourers and placed in the tabernacle on the north side of the church, but in 1866 was removed to the Bargello and replaced by a bronze copy.

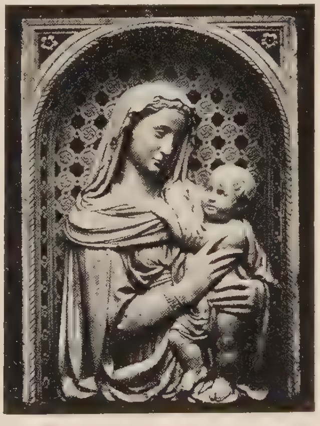
The brave and bold soldier saint stands with erect head and piercing glance, as if about to turn upon a deadly enemy. "Every line," writes Perkins, "is indicative of the cool resolve which ensures triumph; every portion of his body, even to the slightly compressed fingers of the right hand full of a dominant thought." The relief beneath the statue (original still at Or San Michele), representing St. George and the Dragon, with the exposed princess looking on in the background, is one of the most exquisite and poetic of the master's sculptures, a triumph of technical skill in the *stiacciato* or flat relief.



The youthful St. John.
Stone relief by Donatello.



Bust of Niccolò da Uzzano.
Coloured terracotta by Donatello.



Madonna and Child.
By Michelozzo (1396-1472).

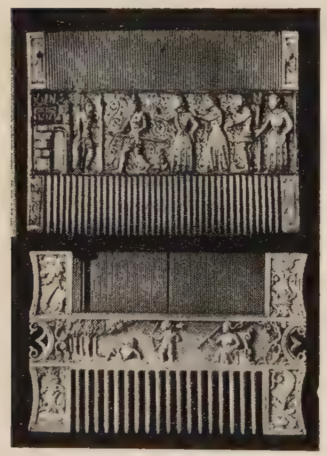
Photo Alinari, Anderson, Brogi.

CRUSADER. Small bronze.

KNIVES AND FORKS. 16th. cent.

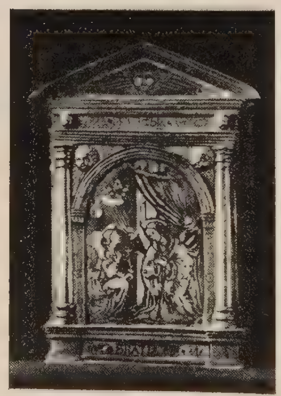
Forks came into use during the Renaissance,—down to the 15th century people still ate with their fingers out of a common dish. Before the meal everyone would wash his hands at the table and openly, so as to give assurance of his cleanliness to the other guests.

HELMET AND SHIELD.
Formerly belonging to Francis I. of France.



IVORY COMBS. 15th cent.

IRON KEYS of the 8th—17th cent.



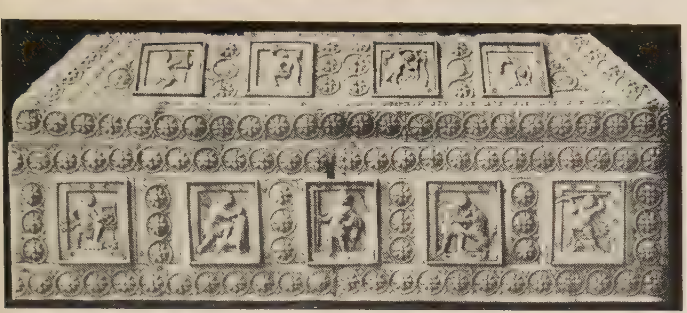
PAX. Niello of the 15th cent.

Credences were primarily used for testing food. For fear of being poisoned, high personages caused the eatables and beverages which were going to be served them, to be tested in their presence. This testing, which enabled them to have confidence (in latin, *credere*) took place on a special piece of furniture: a *credence* table.

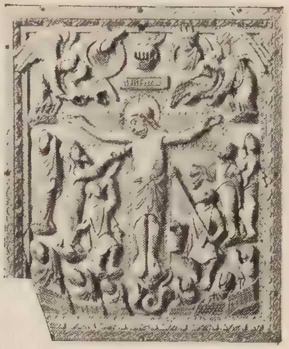
CHIMNEY-PIECE. 15th cent.

CREDENCE TABLE AND DRESSER.

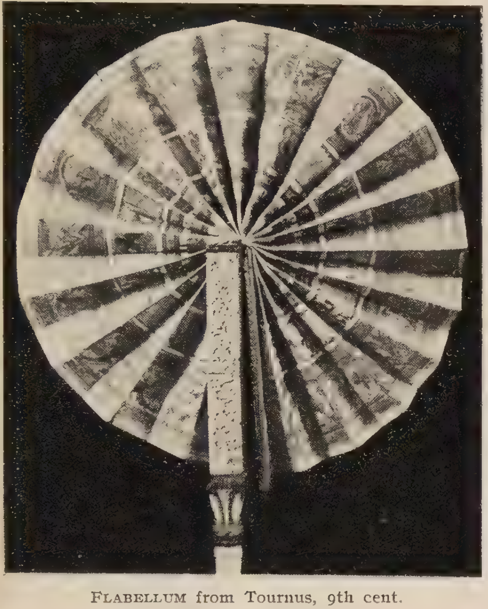
Photo ALINARI, ANDERSON, BROGI.



IVORY CASKET, with reliefs representing the Labours of Hercules.
Italo-Byzantine work of the 9th cent.

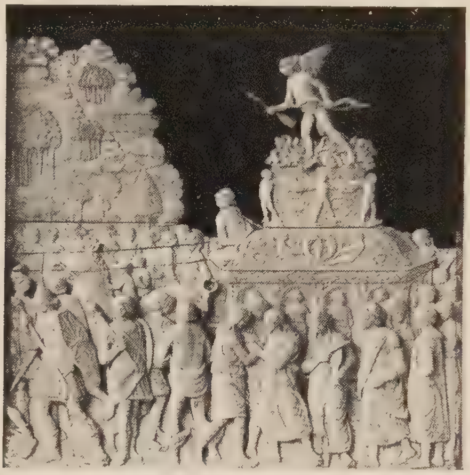


CRUCIFIXION.
French ivory of the 9th cent.

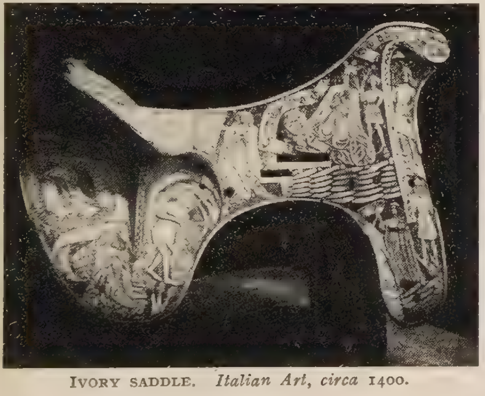


FLABELLUM from Tournus, 9th cent.

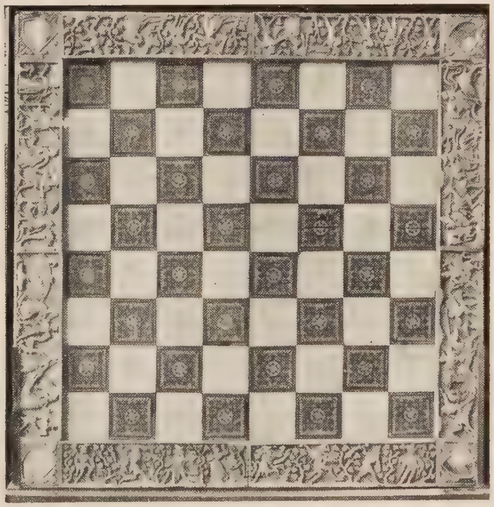
This beautiful fan made of richly carved ivory and illuminated parchment is probably the rarest piece in the museum. Fans were carried before the Pope on state occasions; they were of delicate colours, and sometimes of costly and splendid materials. In ancient times they were used to chase flies from the altar during mass.



ALLEGORY OF THE TRIUMPH OF LOVE. Ivory.
Italian Art of the 15th cent.

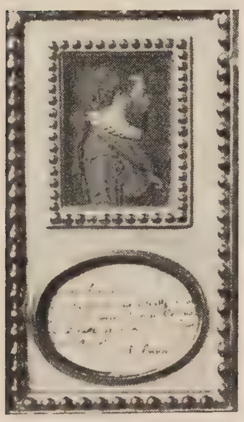


IVORY SADDLE. *Italian Art, circa 1400.*

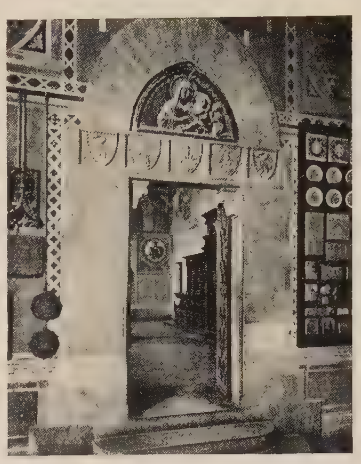


IVORY CHESS-BOARD. *French Art, 15th cent.*

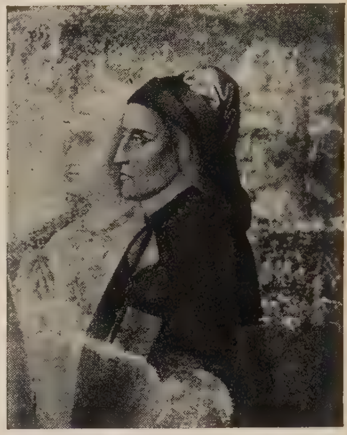
Photo ALINARI, ANDERSON, BROGI.



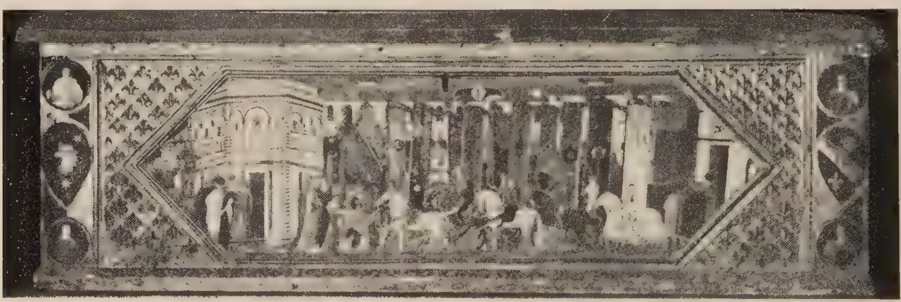
DUKE FRANCIS I. DE' MEDICI.
Wax portrait by CELLINI.



ENTRANCE TO THE CHAPEL
containing frescoes attributed to GIOTTO.



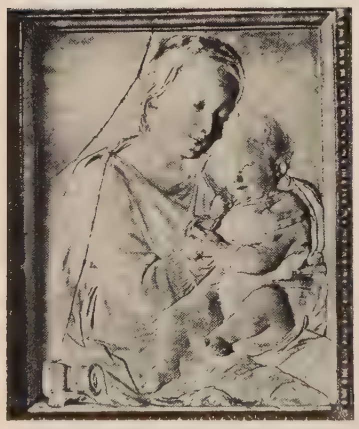
PORTRAIT OF DANTE (1265-1321).
Painted about 1300 *by* GIOTTO.



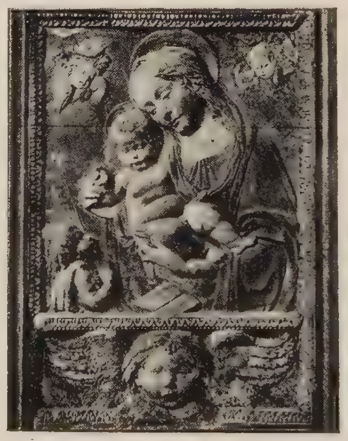
PAINTED CASSONE OF WEDDING CHEST. *Florentine work of the 15th century.*

Throughout those war-like times of the Middle Ages, the chest, being easily moveable, played a preponderant part amongst the household furniture. It was taken on campaigns and crusades and appeared under tents as well as in rooms, where it was put alongside beds to be used as footsteps or placed against the wall and used as a bench. Chests were provided with a lock and key, and contained divisions and secret hiding-places, and everything was stored in them.

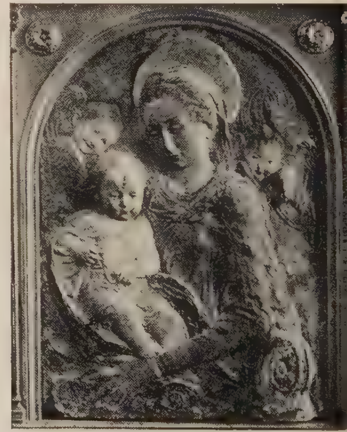
They were given as wedding presents to newly married couples who were setting up house and, on that account, acquired almost a symbolical character when they were solemnly carried through the streets to the new abode. A luxurious ornamentation was the outcome of this practice and, from the 14th century, this luxury became such that sumptuary laws were often necessary to control their richness.



MADONNA AND CHILD. *Marble relief.*
By DESIDERIO DA SETTIGNANO (1428-1464).



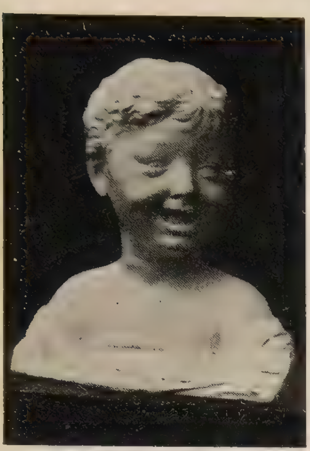
HOLY FAMILY.



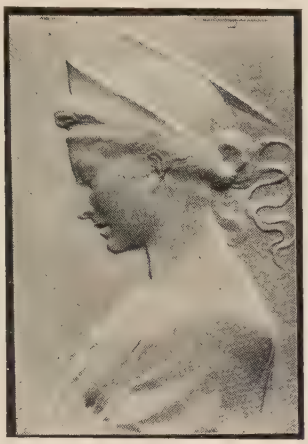
MADONNA AND CHILD.

Coloured terracotta reliefs of the fifteenth century (Second floor).

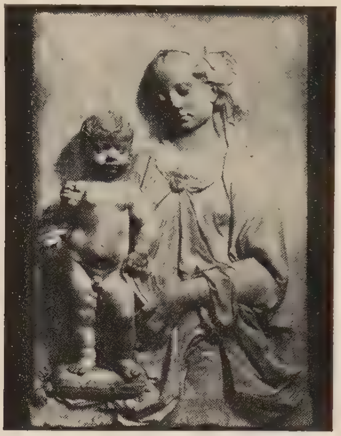
Photo ALINARI, ANDERSON, BROGI.



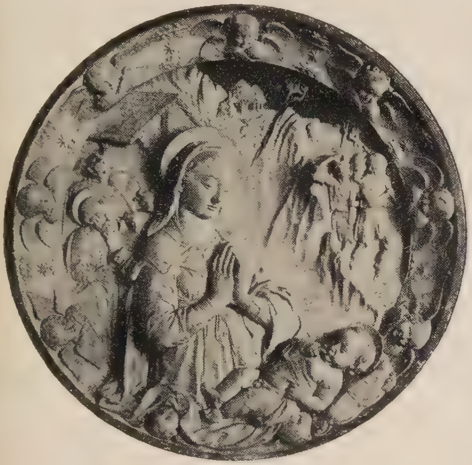
BUST OF A BOY (Cast).
From the original by DONATELLO.



SANTA CECILIA (Cast).
From the original by DONATELLO.

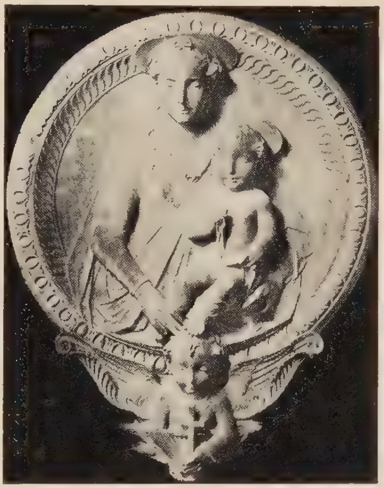


MADONNA AND CHILD.
Marble relief by VERROCCHIO.



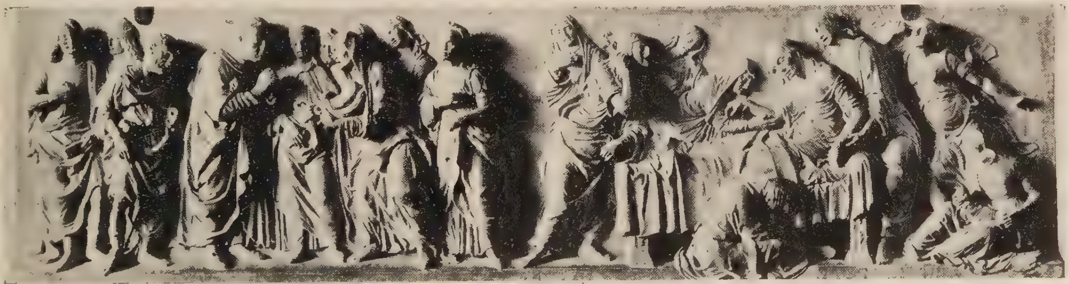
THE VIRGIN ADORING. *Marble relief by* ANTONIO ROSSELLINO (1427-1479).

Donatello (1383-1466), was undoubtedly the greatest Florentine sculptor before Michelangelo. His works were exceedingly numerous; he was gifted with a facility of production as astonishing in its degree as was the greatness of his genius, and he never refused the humblest commission. One of his rare faculties was that of calculating effect in proportion to distance, and of judging the amount of finish necessary for a figure destined to be seen at a certain height. He was an innovator in every sense: to him is indubitably due the invention of that peculiar and most beautiful method of low or flat relief (*stiacciato*) which had no prototype in antiquity.



MADONNA AND CHILD.
Marble relief by MINO DA FIESOLE (1431-1484).

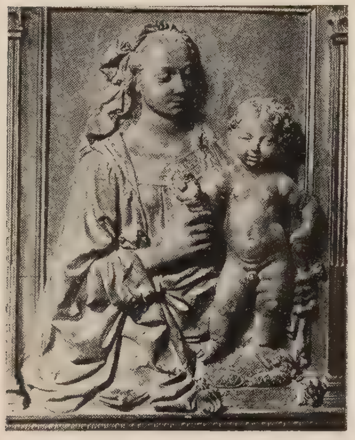
Verrocchio (1435-1488), the pupil of Donatello, began his career as a goldsmith, but he gradually abandoned his minuter labours in the precious metals for the wider field of sculpture. He was also a painter, and, above all, a great draughtsman. His reputation was greatly enhanced by his having been the master of Lorenzo di Credi, Perugino, and Leonardo da Vinci.



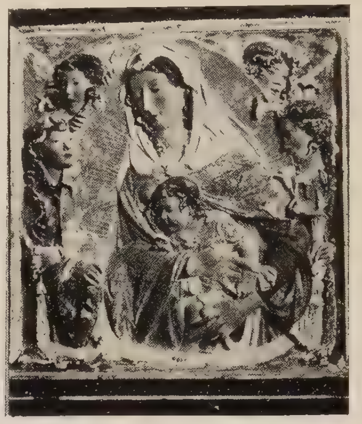
THE DEATH IN CHILD-BED OF FRANCESCA PITTI TORNABUONI. *Marble relief by* VERROCCHIO. A. D. 1477.

This relief was part of a monument made for a church at Rome. « Around the couch upon which the dying woman sits, supported by her attendants, stand her relatives and friends, one of whom tears her hair in an agony of grief, while another, in striking contrast, crouches in silent despair upon the ground, her head enveloped in the folds of a thick mantle ». *Perkins.*

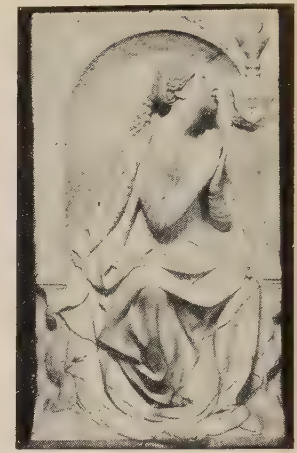
Photo ALINARI, ANDERSON, BROGI.



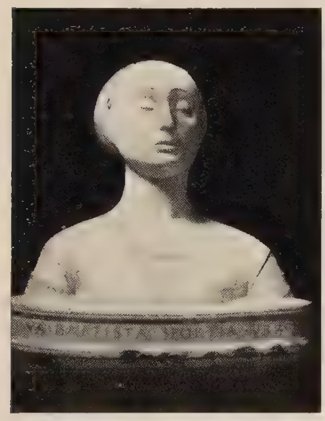
MADONNA AND CHILD.
Terracotta relief by VERROCCHIO.



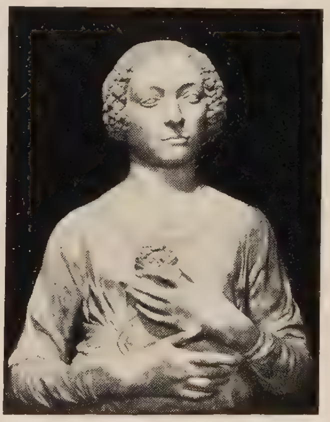
MADONNA AND CHILD.
By AGOSTINO DI DUCCIO (1418-1481).
Coloured terracotta.



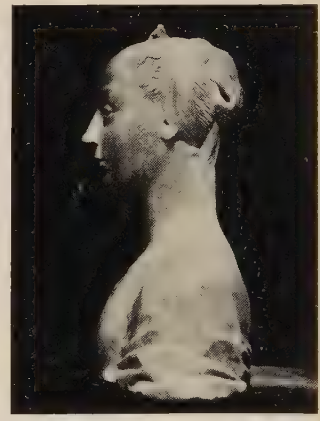
FAITH. *Marble relief.*
By MATTEO CIVITALI.



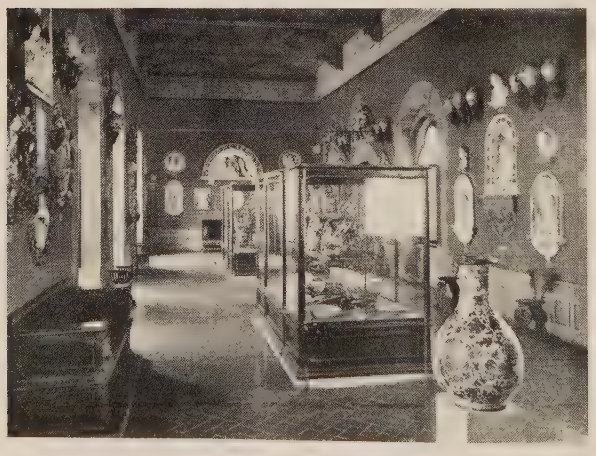
BATTISTA SFORZA.
Marble by F. LAURANA. († 1490).



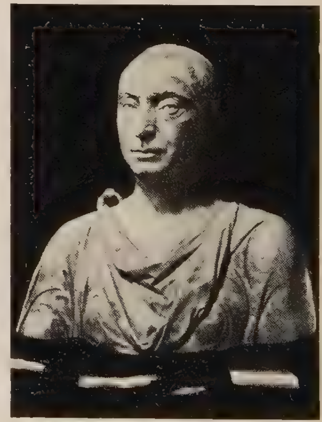
BUST OF A YOUNG WOMAN.
Marble by VERROCCHIO.



BUST OF A YOUNG WOMAN. *Marble*
by DESIDERIO DA SETTIGNANO. (1428-1464).



HALL OF THE MAJOLICAS
and DELLA ROBBIA WARE.



FRANCESCO SASSETTI.
Marble by ANTONIO ROSSELLINO.

Photo ALINARI, ANDERSON, BROGI.

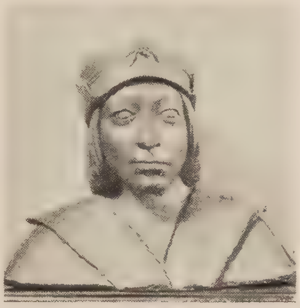
PIERO DE' MEDICI. The Unfortunate.
(Son of Lorenzo the Magnificent).
By VERROCCHIO.

PIERO DE' MEDICI. The Gouty.
(Father of Lorenzo the Magnificent).
Marble by MINO DA FIESOLE. (1453).

GIULIANO DE' MEDICI (?) († 1478).
(Father of Pope Clement VII).
Terracotta by A. POLLAIUOLO (ca. 1470).

Among the numerous busts of noted personages to be found in the Bargello, that of Charles VIII. of France is of high historical value.

In the year 1494, at the request of Lodovico Sforza of Milan (p. 73), Charles with a large army entered Italy and passing rapidly through Lombardy advanced upon Tuscany by way of Sarzana and Pietrasanta. Here, however, the frontier fortresses stopped his march; further progress might have been impossible had Piero de' Medici (« the Unfortunate ») possessed more courage. But he had the incredible folly to deliver up the forts to the French, who lost no time in taking possession of them. The Florentine were furious; the Medicean palace was pillaged; Piero and his family fled to Venice; the rule of the Medici, so artfully built up, was overthrown in a day.



BUST OF CHARLES VIII.
of France.
Terracotta of the 15th cent.

On November 17 Charles clad in black velvet with mantle of gold brocade and splendidly mounted entered Florence in the style of a victorious monarch entering a conquered city. By his side was the Cardinal Giuliano della Rovere (afterwards Julius II.), the Cardinal of St. Malo and a few marshals. They were followed by the royal body-guard composed of the flower of the French aristocracy with splendid dress and equipments; then came the fierce Swiss infantry, the light Guascon skirmishers, the gigantic Scottish archers,—in all about 12.000 men. The streets of Florence were draped with tapestries and gay flags, and the people shouted « Viva Francia ». The procession marched over the Ponte Vecchio, wound across the Piazza della Signoria and then round the Duomo, halting before its great door. Here the King descended, entered the cathedral and was met by the Signory. After joining in prayers with their royal guest they escorted him to the Medici Palace where he took up his abode, and the soldiers quartered about the city. That night and the next the city was a blaze of illuminations, the intervening day was spent in feasting and pageantry. But when Charles' pretensions were known, there were signs of an outburst of popular fury, and he had to modify his proposals. At last the monarch summoned the Signory before him and ordered his secretary to read his *ultimatum*, and then an ever memorable scene occurred. The members of the Signory deemed the terms of the treaty insulting to the Republic and refused to accede to the King's demands. Whereupon he flew into a rage and swore that if the treaty he had dictated were not forthwith signed he would order « his trumpets to be sounded » meaning he would call out his troops and sack the city. At this Piero Capponi, one of the Florentine commissioners, sprang to his feet, snatched the paper on which the conditions were written from the hand of the secretary and tore it in the King's face, exclaiming, « If you sound your trumpets we will ring our bells ». The King reflected: an incident which occurred after his entry had taught him that his men had no chance in a city which at the first stroke of the alarm bell could be converted into a menacing stronghold, and an army destroyed in its narrow streets; he had the good sense to laugh the matter off, gave in and Florence was saved. A less humiliating treaty was drawn up and its terms solemnly sworn to in the Duomo on Nov. 25th 1494. A few days after the French departed for Rome (carrying off many of the valuables that Cosimo and Lorenzo de' Medici had gathered in their palace).

Charles' invasion of Italy formed a turning point in the history of Italy, as it opened her gates to foreign despotism.

PIETRO MELLINI. *Marble by* BENEDETTO DA MAIANO. (1442-97).

GIOVANNI DELLE BANDE NERE.
Marble by F. DA SANGALLO. (1494-1576).

Photo ALINARI, ANDERSON, BROGI.

MADONNA AND CHILD. *Relief by* LUCA DELLA ROBBIA. (1400-82).

MADONNA AND CHILD AND ANGELS. *By* LUCA DELLA ROBBIA.

MADONNA AND CHILD.
Relief by LUCA DELLA ROBBIA.

ADORING MADONNA.
Coloured terracotta relief
by ANDREA DELLA ROBBIA. (1435-1525).

Luca della Robbia (1400-1482), commenced as a goldsmith but soon devoted himself to sculpture in bronze and marble. This great artist, however, is better known for his labours in a different and peculiar direction. He was undoubtedly the original founder or inventor of what, may in a certain sense, be termed a new art—that of enamelled sculpture; in other words, he first put into practice the method of applying a vitrified enamel glaze, similar to that of the Majolica ware, to works in relief on a large scale. This mode of art he greatly developed in his lifetime, and left as a specialty to his descendants, who, for nearly a century carried on the fabrication on an extensive scale. The process was kept secret by the family, and its history has died with them.

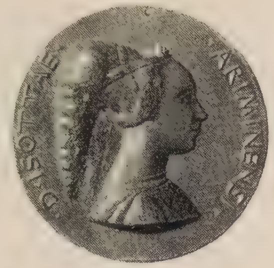
His principal assistant was his nephew *Andrea* (1435-1525), himself a great artist. Andrea's sons, *Giovanni*, *Girolamo*, and *Luca* continued the fabrication in the early part of the 16th century.

Luca was not the discoverer of the peculiar enamel glaze which he applied to his works. Enamel glaze was known and applied to pottery many centuries before Luca's time. His real discovery was the having succeeded in applying the enamel covering to the great surfaces of massive terracotta sculptures; a process involving an infinity of conflicting technical difficulties impossible to be here described in detail; and to have reconciled and overcome them so perfectly as he speedily did, will ever remain a marvel of skill.

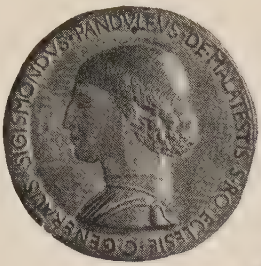
The enamel first used by Luca upon figures was pure white, and that upon his backgrounds and accessories blue and green. But the introduction of other tints, though sparingly used at first, very soon followed, and afterwards a full system of chromatic decoration was introduced which little by little degraded the originally pure marble-like surface to the level of waxworks.

MADONNA AND CHILD. *By* LUCA DELLA ROBBIA.

THE ANNUNCIATION. *By* GIOVANNI DELLA ROBBIA. (1469-1529).



ISOTTA DA RIMINI.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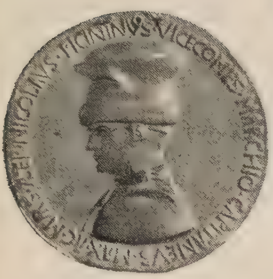
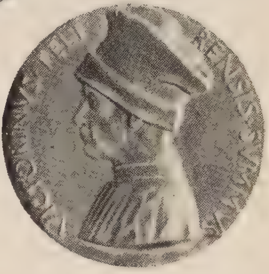
SIGISMONDO MALATESTA. Lord of Rimini.

Medals by VITTORE PISANO.



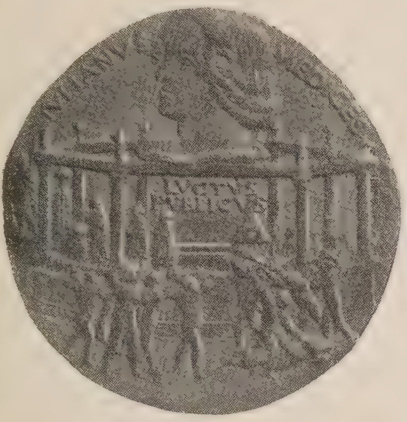
NICCOLÒ PICCININO.



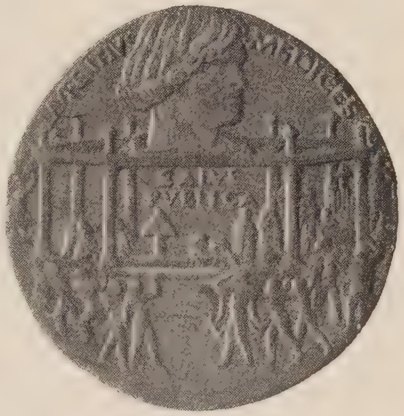
VITTORINO DA FELTRE.

VITTORE PISANO († 1456), usually called *Pisanello*, was the greatest of all medallists, indeed the reviver (since Roman times) of that style of historic art which preserves in a small form the likeness of a famous personage or the memory of a notable event.

The National Museum possesses a very rich collection of medals from all parts of Italy, besides a very interesting set of dies and punches attributed to Benvenuto Cellini, and other celebrated artists. "Where indeed," writes Perkins "can we find more delicate shades of modelling, greater truth to nature, more exquisite taste in the use of costume and arrangement of drapery than in the profile heads upon Pisanello's medals, or bolder foreshortening than in those groups of mounted cavaliers with which he adorned their reverses?"

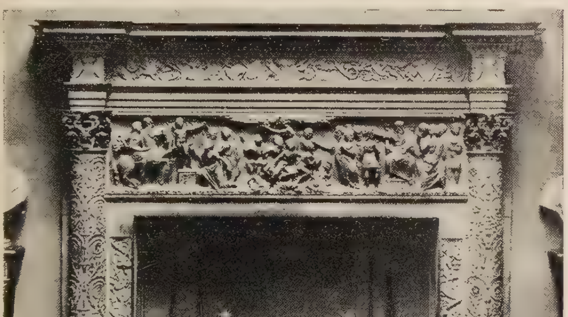


GIULIANO DE' MEDICI. The Pazzi Conspiracy.



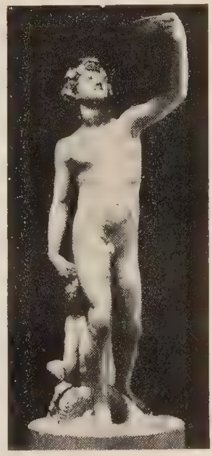
LORENZO DE' MEDICI. The Pazzi Conspiracy.

BRONZE MEDALS BY BERTOLDO, struck in memory of the tragedy. The "choir" and the high altar of the cathedral was at that time surrounded by a wooden screen (shown in the medal) designed by Ghiberti. *See* p. 211.



CHIMNEY-PIECE *from the Palazzo Rosselli del Turco.*
By BENEDETTO DA ROVEZZANO.

The largest proportion of the medals in the National Museum are by *Pisanello* and his school. These miniature works of art are highly interesting on account of the portraits which they exhibit, and the events they commemorate. The finest medals are those of Vittorino da Feltre, who spent his life in teaching youths; Sigismondo Malatesta, the tyrant of Rimini, and Isotta, his wife; Niccolò Piccinino, the famous condottiere; Savonarola, Filippo Visconti of Milan, Lodovico Gonzaga of Mantua, Giovanni delle Bande Nere, Duke Cosimo I. with the Golden Fleece, Eleonora of Toledo; and many famous Italian beauties, such as Lucrezia Tornabuoni, Costanza Rucellai, Leonora Altoviti, Maria Poliziano....



THE YOUNG BACCHUS.
Marble by SANSOVINO.

Photo ALINARI, ANDERSON, BROGI.

Palazzo del Podestà (Bargello).
Begun in 1255 for the residence of the Captain of the People.

Palazzo Ferroni.
Formerly Spini. Erected about 1400.

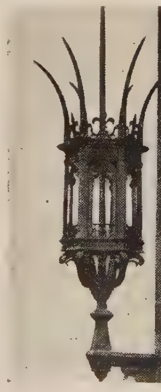
The character of Tuscan architecture is that of simple grandeur; imposing in its aspect, its principle is one of power and security. The ancient dwellings of the nobles at least, were frowning fortresses, with deep massy walls in which, at a great height, a few windows were sparingly introduced. Every patrician house had a tower (there were about 150 towers in Florence, a great many of them may still be seen in the old part of the city); the possession of a tower was the great distinction of the nobles. The tower served as a castle to which the household could retire in case of danger or siege, and breathe the free air above the reach of the lances and staves of the assailants, and from which they could fling down stones and heavy missiles on them. These towers, which rose in grandeur above the city walls, were formidable weapons of war in medieval times, when cities were divided by factions; their appearance must indeed have been singularly striking and grand. But in order to lessen the temptation to civil broils a law was made obliging all towers to be reduced to the height of fifty braccia (about 90 ft.). To day only S. Gimignano (pag. 352) gives an idea, on a reduced scale, of a city of towers.

Arte della Lana.
Old guild house of the wool-weavers. Erected in 1308. Restored in 1905.

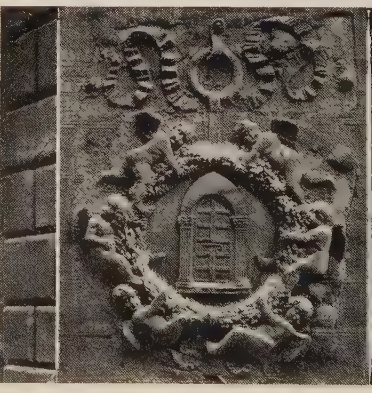
The House and Tower of Dante. In this house was born the Divine Poet Alighieri in the year 1265. In a neighbouring street lived Dante's first love, Beatrice Portinari.

Palazzo Davanzati.
14th Century. Refitted with antique furniture.

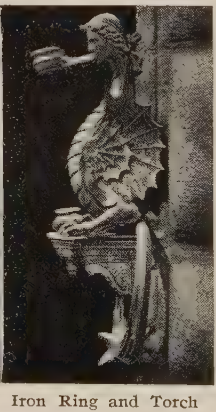
Lanterns and torch holders of wrought iron which still adorn the lower stories of Florentine palaces, were a distinguishing mark of the dwellings of the noble Florentines. The two very beautiful specimen given here were made by *Niccolò Grosso* (1455-1509) who was the most renowned metalworker of the 15th century. His specialty was *fanali*, or lanterns, band-irons, torch-holders and rings, knockers, etc. Niccolò was a man of humorous independence and bluntness, and refused money that was not earned honourably. «First come, first served», was his rule, whether the comer were a prince or a peasant. But in making contracts he always insisted that a portion of the sum agreed upon should be paid before the work was begun and the whole when it was completed, and no credit allowed. This practice of demanding *caparra*, or earnest-money, earned for him the nickname of « Il Caparra ».



Iron Gothic Lantern. *By* Niccolò Grosso *(Palazzo Guadagni).*

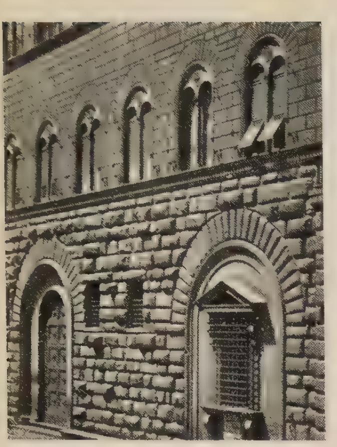


Arms of the Silk-weavers' Guild. *School of Donatello. (Palazzo Arte della Seta).*



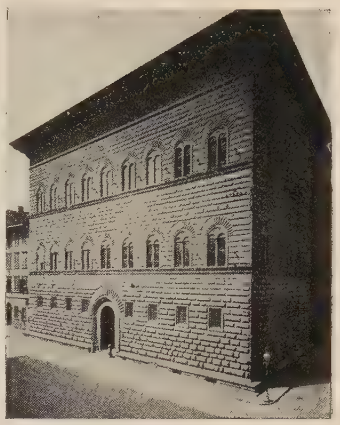
Iron Ring and Torch Holder. *By* N. Grosso *(Palazzo Strozzi).*

Photo Alinari, Anderson, Brogi.

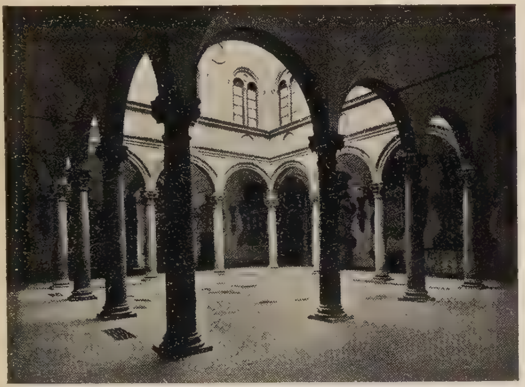


Palazzo Medici-Riccardi.
Detail of the Façade.

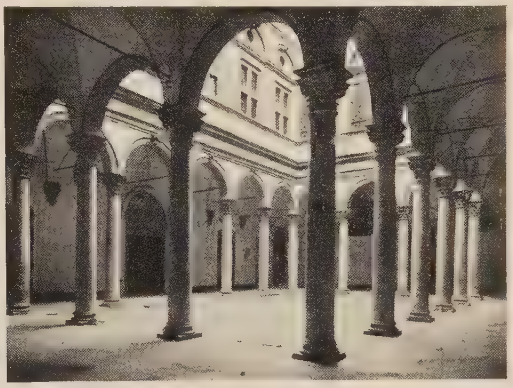
One of the most difficult tasks which the Florentine builders of the Renaissance had to cope with was the transforming the old fortress-type of dwelling occasioned by necessity, into a noble city palace. This work was done by Filippo Brunelleschi, who, after a close study of the antiquities of Rome evolved something entirely new and original. The Medici-Riccardi, the Strozzi, the Rucellai, are typical of the new style originated by him in the Pitti palace (p. 275) and developed by his successors. These palaces consist of massive buildings surrounding a square courtyard with arcades all round, the exterior still preserves the character of a medieval fortress, while the decoration of the interior is essentially classic. There is an air of grandeur and stateliness about these palaces that is found nowhere else, and their artistic charm consists in the simplicity of proportions, the just relation in the height of the stories, and the tasteful adjustment of the windows in the vast surface of the façades. The architecture though wanting in elegance and variety is highly impressive from its massiveness. The use of huge, dark grey stones gives an effect of rugged strength; this ruggedness, however, was somewhat softened in the Medici and other more recent palaces, where the roughly hewn blocks,—*rustica* work—is limited to the lower stories, but in the successive ones recedes in gradations.



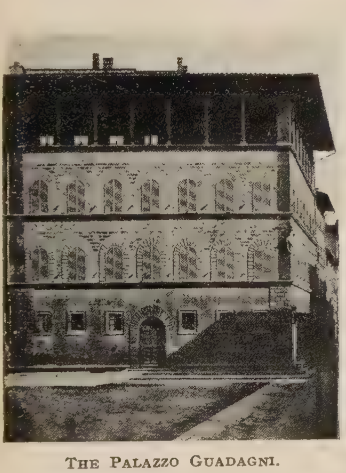
The Palazzo Strozzi.
Begun in 1489 by Benedetto da Maiano.
Completed 1536.



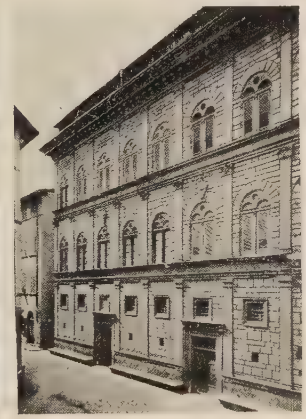
Court of the Medici Palace. *By* Michelozzo.



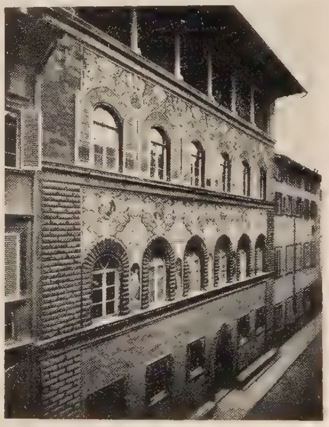
Court of the Strozzi Palace.



The Palazzo Guadagni.
Erected by Cronaca (1506).
(*Early Renaissance*).

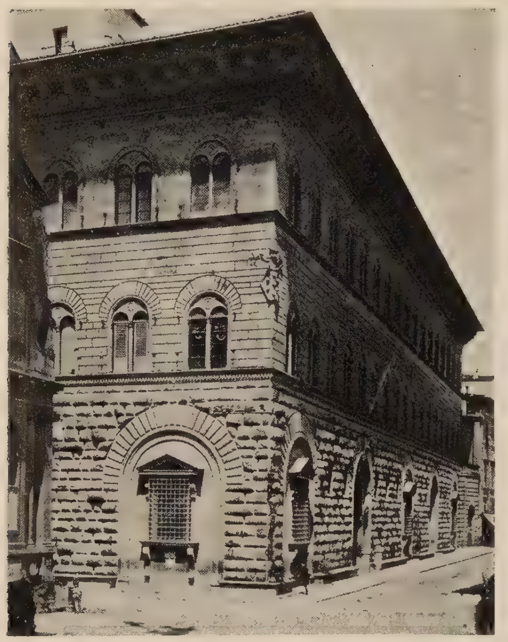


The Palazzo Rucellai.
By Bernardo Rossellino *and*
Leon Battista Alberti (1460).

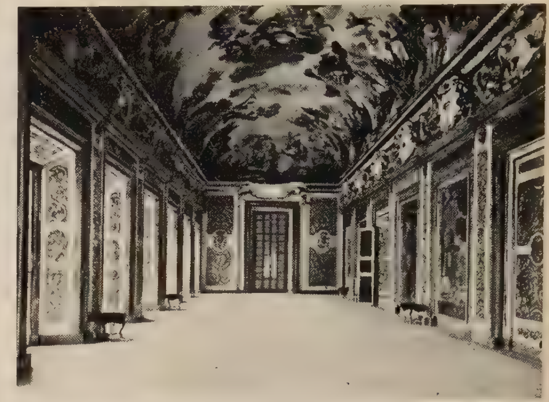


The Palazzo Buturlin.
Designed by Domenico
di Baccio d'Agnolo.

Photo Alinari, Anderson, Brogi.



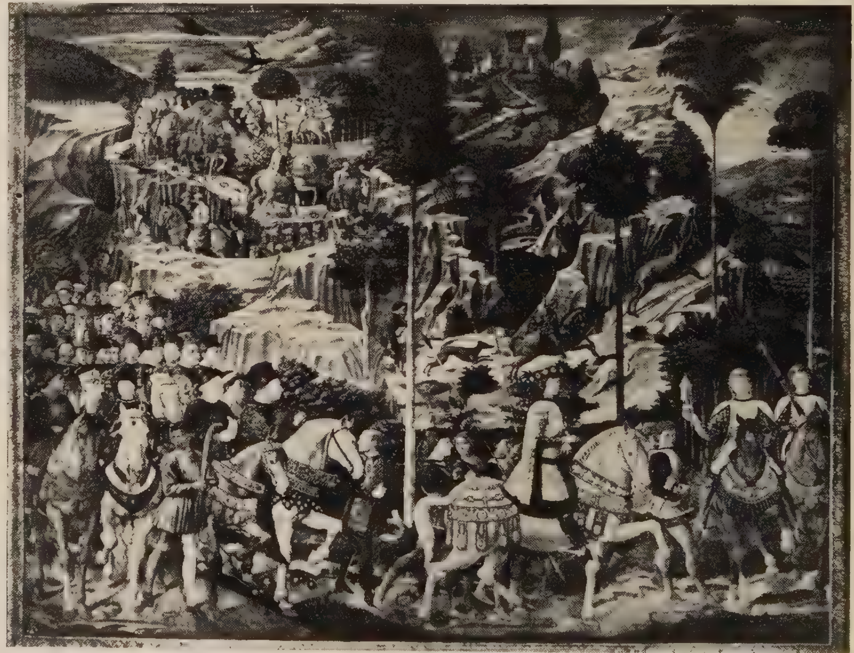
Palazzo Medici-Riccardi. *By* **Michelozzo.** (15th cent.).



The Gallery. *Celling fresco by* **Luca Giordano** (1684).

The *Palazzo Medici*, sometimes called *Riccardi* after its later owners, was the original home of the great Medici family who occupied it for a hundred years. This noble building, a model of Renaissance architecture, was erected by order of Cosimo the Elder, about 1444-52 by the architect **Michelozzo.** A world of interest gathers round this palace, from the many important events with which it is associated. Here Lorenzo the Magnificent maintained his brilliant establishment; here the future Pope LeoX. was brought up; here Catherine de' Medici was born, and lived as a girl; and here have been entertained emperors, popes, kings, and most of the distinguished men of the 15th and 16th centuries.

Of all the art treasures which the palace formerly contained, one alone now remains: the private chapel, decorated in 1469 by **Benozzo Gozzoli**, for Piero de' Medici, surnamed the Gouty.



LORENZO THE "MAGNIFICENT".

The Journey of the Magi. *Fresco by* **Benozzo Gozzoli** (Chapel of the Palace).

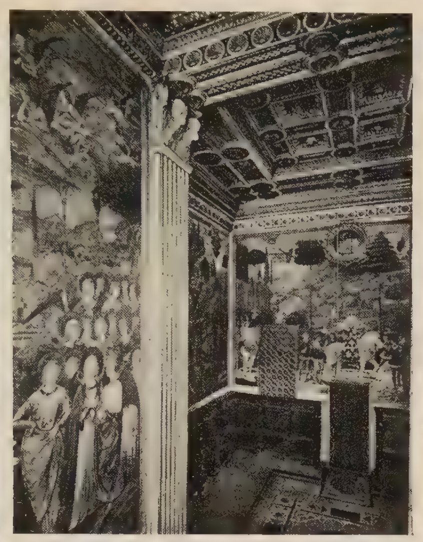
The Chapel is gorgeously decorated with frescoes by B. Gozzoli, pupil of Fra Angelico. These pictures painted in 1469 are considered the masterpiece of the artist, who painted them by means of lamplight as there was originally no window to the chapel.

The three walls of the tiny chapel are occupied by one magnificent picture illustrating the second episode connected with the Nativity: the *Journey of the Three Kings to Bethlehem*, which is represented as a pompous medieval processional pageant, with knights, squires, and pages in sumptuous array, dogs and hunting leopards. The stately retinue moving from a castle-crowned hill-top (Vincigliata, near Fiesole), winds its way in regal pomp through delightful woodland scenery to Bethlehem.

The whole work is a pictorial version of an historical event which, through the instrumentality of the Medici, took place in Florence thirty years earlier: the great Episcopal Council of 1439, which met for the purpose of uniting the Eastern and Western branches of the Christian Church. The Council (which failed in its purpose), was attended by the Pope Eugenius IV., the Emperor of the East, the Patriarch of Constantinople, and a vast concourse of nobles, church dignitaries, and Greek scholars, all hospitably entertained by Cosimo *Pater Patriae*. In 1439 Gozzoli was only twenty, but, no doubt, the young artist retained a deep impression of the splendid processions and the gorgeous costumes he saw at the functions which took place in the summer of that year, and he has reproduced in this picture persons, dresses, and customs of which

Photo **Alinari, Anderson, Brogi.**

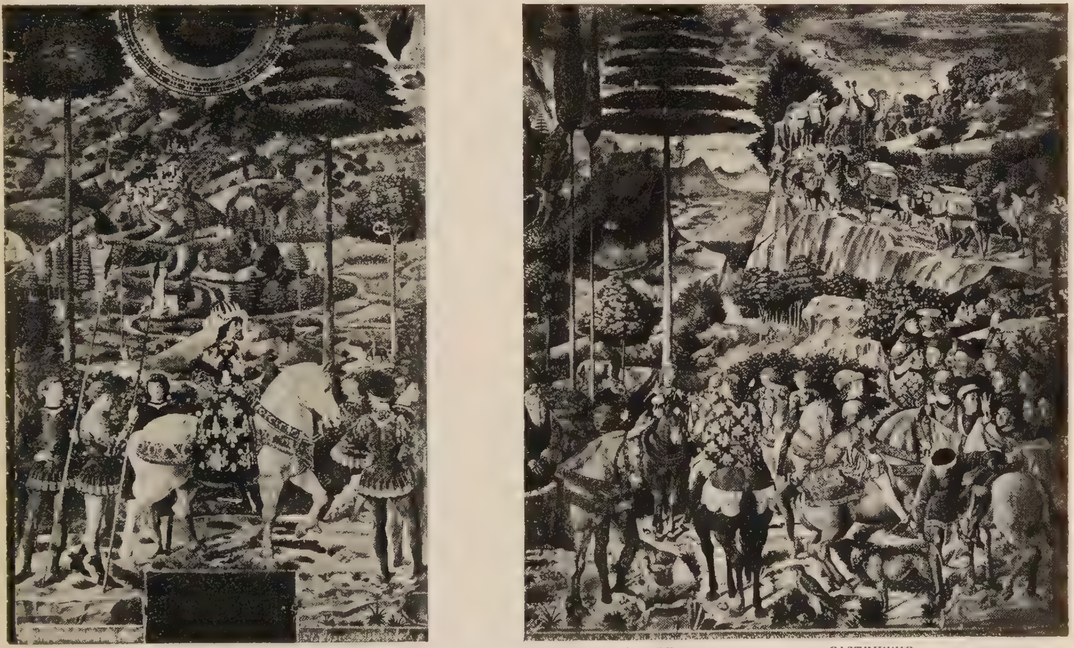
FRESCO ON THE LEFT OF THE ALTAR.



INTERIOR OF THE CHAPEL.

FRESCO ON THE RIGHT OF THE ALTAR.

we should otherwise have but little idea. For the Eldest King Benozzo chose the Patriarch of Constantinople, Joseph, who died in Florence and is buried in S. Maria Novella; he is the old man on a mule, of which half has been cut to make a new door in the chapel. The second or Middle-aged King is a portrait of John Paleologus, Emperor of the East. The Youthful King is none other than the young heir of the Medici family: Lorenzo, wearing a crown. Behind him, come various members of the family leading a gathering of all the most learned men of the time. In the front line is Cosimo *Pater Patriae*, in an embroidered coat, mounted on a white horse with trappings adorned with the Medici arms; on his right, his brother Lorenzo, mounted on a quiet mule; on the extreme left of the picture, is Piero (the Gouty), bare-headed; and next to him, his second son, Giuliano, on a white horse, preceded by a negro with a bow. The throng behind comprises Florentine and Greek scholars, the latter distinguished by their beards. Amidst the crowd Benozzo has portrayed himself, with his name plainly inscribed on his red cap.



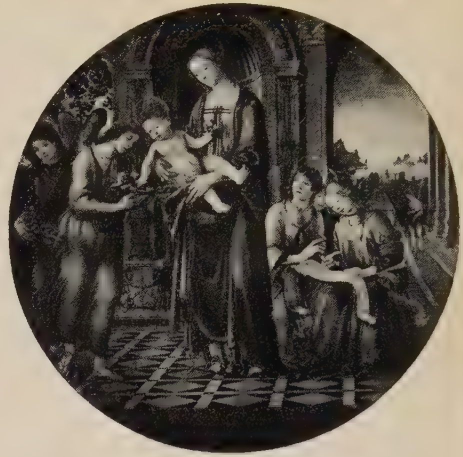
JOHN PALEOLOGUS. PATRIARCH JOSEPH. CASTRUCCIO.

THE JOURNEY OF THE THREE KINGS. *Fresco by* BENOZZO GOZZOLI (Chapel of the Palace).

Over the altar, where the window now is, there was originally a picture of the Nativity by Fra Filippo Lippi. On the walls on either side of the altar, Gozzoli painted the world on that night of the Nativity of Christ referred to in the picture which was over the altar. The scenes are laid amidst delicious landscapes of roses and pomegranates, peopled with groups of most exquisite and most sympathetic angels flying, standing or kneeling in adoration, and singing their song of « Glory to the God in the highest, and on earth peace ».

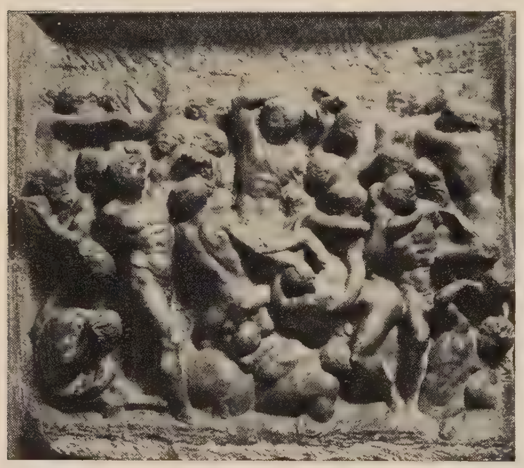
Photo ALINARI, ANDERSON, BROGI.

Great Hall of the Corsini Gallery.



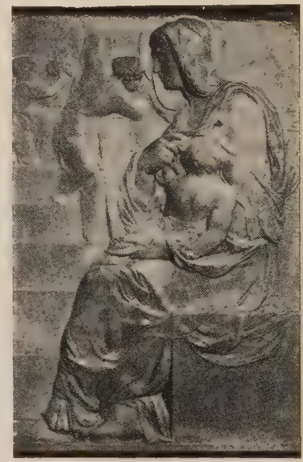
Madonna and Child with Angels *by* Filippino Lippi.

The *Palazzo Corsini* contains a valuable picture gallery including works by Botticelli, Andrea del Sarto, the two Lippis, Titian, and other eminent masters.



Battle of the Centaurs. (Unfinished).

The *Casa Buonarroti*, which once belonged to Michelangelo and was bequeated by his family to the city, is one of the most interesting dwellings in Florence. The rooms are decorated with scenes and allegories of the great master's life, and contain a collection of memorials of Michelangelo including manuscripts, drawings, architectural sketches, models, and the two reliefs given here. These works, executed when he frequented the house and garden of Lorenzo the Magnificent, are wonderfully modelled. In the *Battle of the Centaurs* Michelangelo's early tendency toward bold movements and the representation of vehement passion is very evident.



Madonna on the Steps.

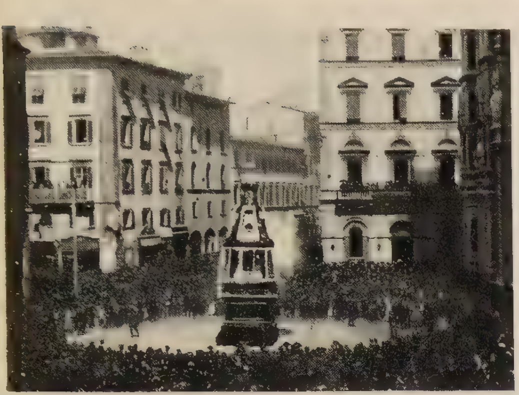
Marble Reliefs by Michelangelo *in the* Casa Buonarroti (*Michelangelo's Museum*).

View of the Villa Stibbert.

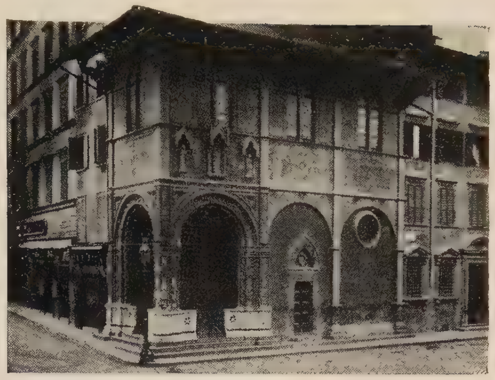
Great Hall of the Museo Stibbert.

Formerly the property of Mr. Frederick Stibbert, *an Englishman.*

The *Museo Stibbert* contains one of the most remarkable exhibits of armour in existence. The collection, recently reorganized by Prof. A. Lensi, includes numerous valuable and curious specimen of European, Oriental, and Japanese weapons and armour representing different periods of history; and many bronzes, majolicas, textiles, costumes, artistic furniture and pictures.



THE « SCOPPIO DEL CARRO » or Explosion of the Car.

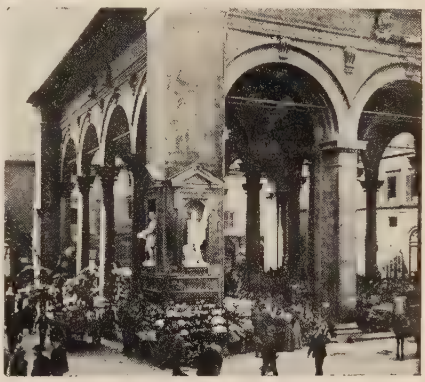


THE LOGGIA DEL BIGALLO.

A Gothic building erected in 1353, for the exhibition of foundlings to the charitable public (opposite the Baptistery).

This is a medieval ceremony still performed in Florence in front of the Duomo on Holy Saturday in presence of a large concourse of people from all parts of the world. As midday strikes and the choir in the cathedral chants the *Gloria in Excelsis*, the *Colombina*, or dove—a mechanical device fitted with a slow fuse—is lighted by the Archbishop upon the high altar and despatched along a wire to the ancient car shown in our illustration and which is stationed outside the church. The car is richly adorned with fireworks and at the contact of the Colombina these are ignited and explosion follows on explosion to the great delight of the spectators. The origin of this ceremony dates from the First Crusade. It is related that at the capture of Jerusalem in 1099 a Florentine warrior, an ancestor of the Pazzi, was the first to plant the Christian banner on the walls of that city. For this deed of valour he was rewarded by Godfrey de Bouillon with three bits of flint from the Holy Sepulchre. On his return home he presented the flints to the Signory, who ordered that the new fire on Easter Eve should be struck from them. The precious stones are preserved in the Church of SS. Apostoli, and ever since, on Saturday morning in Passion week fire is struck from them and a taper lighted, and from it the candle in the *portafuoco* which is borne to the cathedral in solemn procession. It is from this portafuoco that the Colombina is lighted, and if, after having ignited the fireworks on the car, it returns without a hitch to the altar it is accepted as a good omen for the success of the year's crops.

The Bronze Boar.

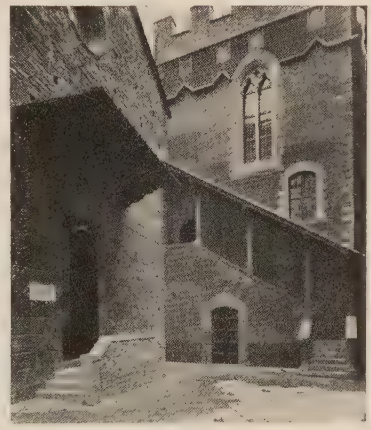


THE MERCATO NUOVO, or Flower Market.

In ancient times the Mercato Nuovo was the headquarters of the Guild of Bankers and Money Changers (p. 231). The present building built in 1547-51 by *Battista del Tasso* for Cosimo I. is adorned with a good bronze copy of the antique marble boar in the Gallery of the Uffizi. The market is now used for the sale of flowers, straw and linen wares.

The Palazzo di Parte Guelfa and the adjacent church of San Biagio (now Vieusseux's Library) illustrated here, were the headquarters and meeting place of the Guelf Party.

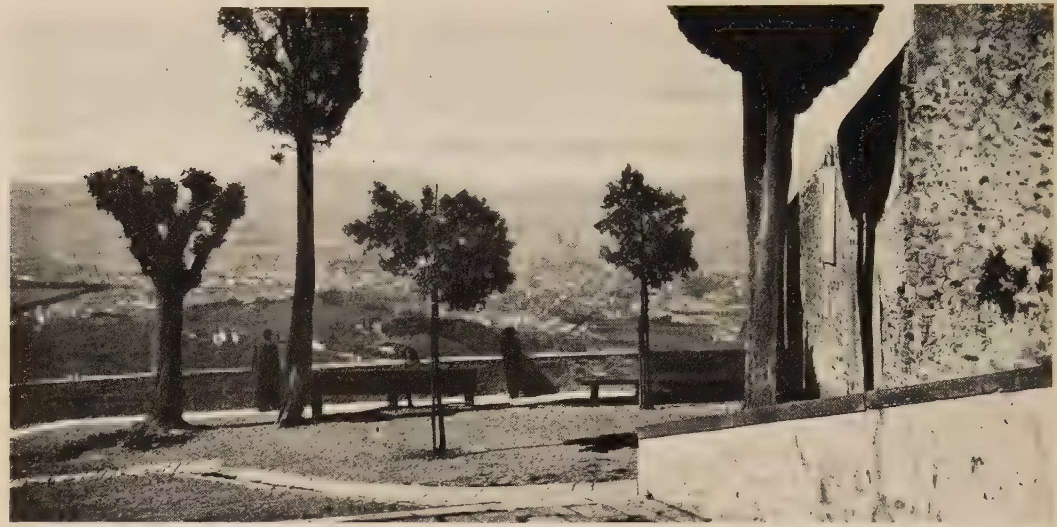
In the great Papal and Imperial quarrel that shook Italy in the 12th century the parties of *Guelf* and *Ghibelline*, of the Papacy and the Empire, took shape and acquired an ineradicable force. The Guelfs, friends of democratic expansion, maintained, against the claims of the Emperor, the independence of Italy and the supremacy of the Pope. The Ghibelline party, which included naturalized nobles, men of arms, and advocates of feudalism, supported the authority of the German emperors over the Italian States. Out of the innumerable contentions of the two factions, which were divided by irreconciliable ideals, in 1267 there arose at Florence the so-called *Parte Guelfa,*—a miniature republic within the republic. This organization consisted of a committee of six officers or Capitani, a secret council of fourteen members, and a great council of seventy members. Its professed activity was to watch over the interests of the Guelf cause, which the city had finally embraced. To this organization was given one-third part of the property which was confiscated from the Ghibellines. It had a special officer for hunting up and accusing those whom it suspected of Ghibelline sentiments, and the punishment was at the discretion of the Capitani. For a long time the Guelf party remained a dangerous unconstitutional organization and exercised a more or less pernicious influence on Florentine affairs. As its power increased, the pride of the party leaders waxed apace, and their insolence towards the remainder of the citizens became almost intolerable. « This Parte Guelfa », says Machiavelli, « abused its powers exceedingly for party purposes, and the Captains became more feared than the Signoria itself, and behaved most insolently towards it ». The organization was dissolved in the 15th century.



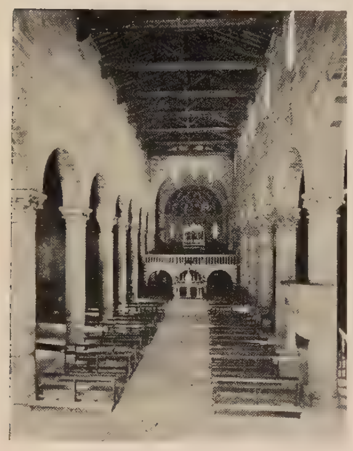
PALAZZO DI PARTE GUELFA

on the left the suppressed church of S. Biagio.

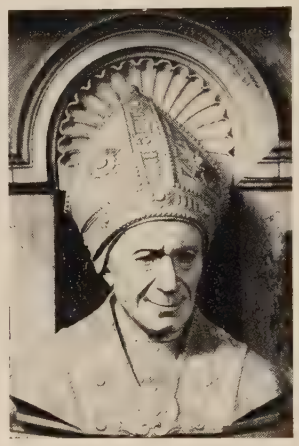
Photo ALINARI, ANDERSON, BROGI.



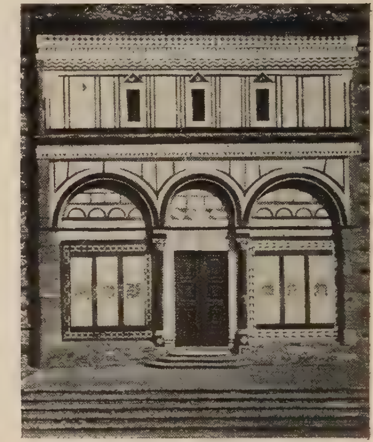
Florence as seen from the Belvedere of Fiesole (1100 ft.). *Site of the Etruscan citadel.*



The Cathedral. Fiesole.
Tuscan-Romanesque style.



Bust of Bishop Salutati († 1466).
By Mino da Fiesole. (Cathedral).

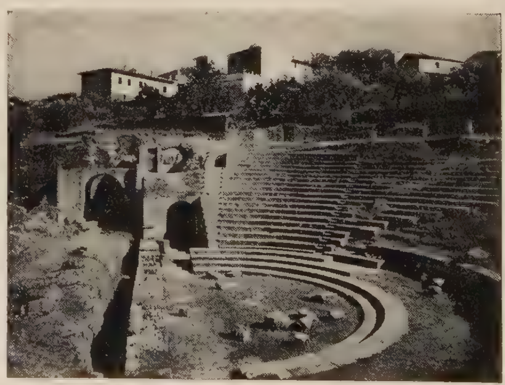


Badia di Fiesole (*11th cent.*).
Tuscan-Romanesque style.

Fiesole is situated on a hill to the north of Florence, and overlooks the valley of the Arno. When Rome was a mere village, Fiesole was already a flourishing Etruscan town, the cyclopean walls of which are still to be seen. Then gradually the Romans obtained the supremacy and Fiesole became their colony.

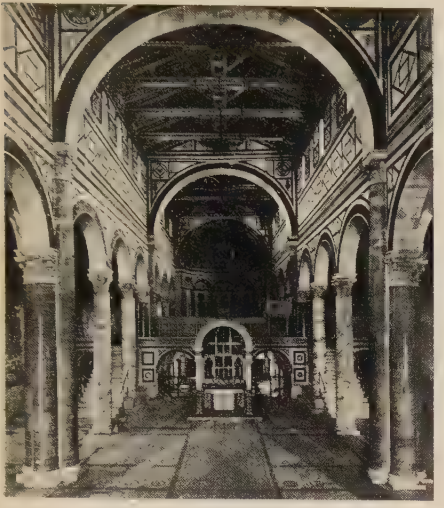
From a terrace or *belvedere* just below the little Franciscan monastery which crowns the hill, a striking, unrivalled distant view may be enjoyed. At our feet lies the city of Florence, shut in by hills of varied outline, and beyond, long drawn lines of mountains stretching out far and wide in the distance. The well preserved Roman theatre, which was situated within the ancient city walls was discovered in 1809.

Among the many beautiful villas situated on the hill-side of Fiesole, one possesses a more romantic interest than all others: the Villa Palmieri, which now belongs to an American gentleman. According to tradition, this is the place where Boccaccio's gay company of young ladies and gentlemen met when they fled from the horrors of plague-stricken Florence in 1348 and spent their time telling stories for ten consecutive days.

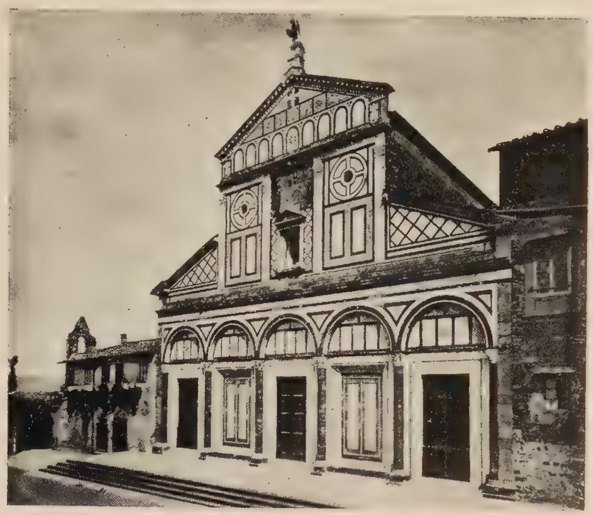


Ruins of the Roman Theatre. Fiesole.

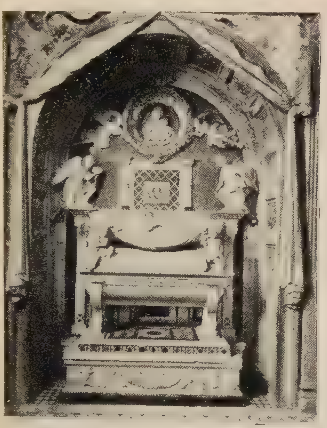
Photo Alinari, Anderson, Brogi.



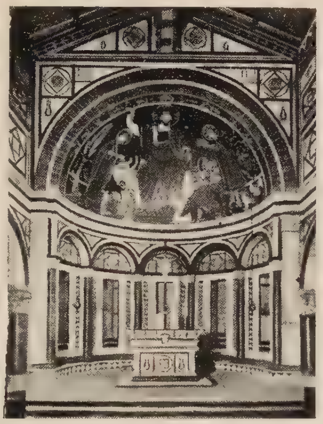
Interior of San Miniato.



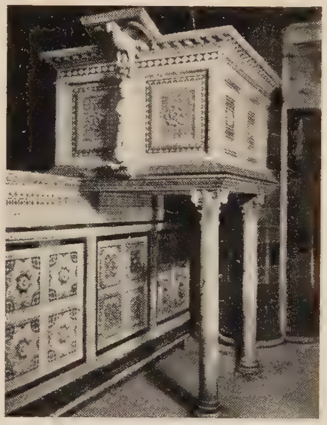
Church of San Miniato al Monte. *Begun in* 1013.



Tomb of Cardinal Jacopo of Portugal. *By* A. Rossellino.



The Apse. Mosaic of 1297.



The Marble Pulpit. *11th cent.*

The windows of the apse are closed by translucent slabs of alabaster.

The *Church of San Miniato* is one of the finest examples of the Tuscan-Romanesque style. Both interior and exterior are incrusted with coloured marble, the 11th cent. marble pavement is very similar to that of the Florentine baptistery. At the end of the nave is an exquisite Renaissance chapel by *Michelozzo*, which formerly contained Gualberto's miraculous Crucifix (now at S. Trinita); in the left aisle is the beautiful Chapel of S. Jacopo, containing the tomb of Cardinal Jacopo of Portugal († 1459), and a fresco of the Annunciation by *A. Baldovinetti*, on the ceiling are terracotta medallions of the Cardinal Virtues and the Holy Ghost by *Luca della Robbia*; the pulpit and screen of incrusted marble in the choir dates from the 11th cent. In the sacristy are frescoes from the life of St. Benedict by *Spinello Aretino*.

The old fortifications surrounding the church and the adjoining monastery were erected (1529) by *Michelangelo*: it was from these ramparts that the master distinguished himself for his stout defence of the city against the Imperial troops during the siege of Florence in 1530.

Not far from San Miniato is the *Torre del Gallo*, "Galileo's Tower." Here Galileo invented his telescope, and from its tower "in the still midnight of far-off time" he made his astronomical observations.

Hall in the Torre del Gallo.

Torre del Gallo.

Photo Alinari, Anderson, Brogi.

WELL. *By* MICHELANGELO (?)

CLOISTERS OF THE CERTOSA.

The Certosa or Carthusian Monastery of Florence, was founded in 1341 by Niccolò Acciaiuoli, a Florentine, Grand Seneschal of Queen Giovanna of Naples, who employed ANDREA ORCAGNA to prepare the design. The building, which stands on an abrupt eminence covered with olive trees and vines, has more the aspect of a medieval fortress than of a sacred edifice. Formerly women were not admitted beyond the *hospitium* or guest-house, which is on one side of the anterior court, but since 1865, when the government took possession of the place, it has been thrown open to visitors of both sexes. The main church has a richly ornamented pavement and fine carved stalls of 1590; over the altar is represented the Death of San Bruno, founder of the Order, a fresco by POCCETTI. In the crypt are well preserved Gothic tombs of the Acciaiuoli. The large cloister, which serves also as a burial ground, is surrounded by a portico adorned with heads of saints in Robbia ware, the well-head in the centre is said to have been designed by MICHELANGELO. Around the cloister are 18 apartments for the monks, each of which consists of a sitting and a bedroom, a small studio, a covered terrace and a small garden. From the cell usually shown to visitors, an enchanting view of Florence and the surrounding district is obtained. Excellent *chartreuse* is made by the monks, on the premises.

The Order of the Carthusians was founded in 1084, by Bruno, a monk of Cologne, and the first seat of the Order was the famous monastery at Chartreux, near Grenoble, known as *la grande Chartreuse*. Of all the reformed Benedictine congregations, this is the most austere. To the ordinances of St. Benedict, which commanded poverty, chastity, obedience and daily labor, was added almost perpetual silence. Only once a week they were allowed to walk and discourse together; flesh was absolutely forbidden at all times; of pulse, bread and water to which they were confined, they made but one meal a day, and that was eaten separately in their cells, except on certain festivals, when they were allowed to eat together, but in silence. They were enjoined to study, to cultivate their fields and to transcribing books (when these were more costly than fine raiment), by which at first, they supported and enriched their community. Their habit is white, they wear sandals and have their heads closely shaven.

MEDICI VILLA OF CAREGGI.

This, the most famous of the Medici Villas, was built by Cosimo the Elder from the designs of MICHELOZZO. It was the favorite residence of Lorenzo the Magnificent, and in it the meetings of his Platonic academy were held. Here Lorenzo loved to gather in *symposium* his chosen friends—Pico della Mirandola, Angelo Poliziano Marsilio Ficino, and other literary spirits; on which occasions the works of the Greek were discussed, and expounded. Cosimo the Elder and Lorenzo the Magnificent both died here.

MEDICI VILLA OF POGGIO A CAIANO.

Built about 1480 for Lorenzo the Magnificent by GIULIANO DA SANGALLO, this villa is surrounded by a fine old park. Here Lorenzo came frequently, and composed his poem entitled « Ambra », and here it was that the Grand Duke Francis and the beautiful Bianca Cappello died in 1587. The main saloon is adorned with frescoes by Andrea del Sarto, Franciabigio and Alessandro Allori: the subjects are all classical, and typify events in the history of the Medici. The Loggia has a ceiling richly decorated with stucco, and a fine Della Robbia frieze.

The sons of Lorenzo the Magnificent.
(*Fragment from the fresco on p. 244*).

Photo ALINARI, ANDERSON, BROGI.

Genealogy

HISTORICAL SKETCH.

1. The son of Averardo and the founder of the Medici dynasty. In his lifetime served as Prior and Gonfaloniere, and was looked upon as the first banker in Italy.

2. Also called Cosimo the Elder. He was a successful financier and was known as « The Great Merchant of Florence ». His immense wealth he spent liberally for the advancement of art and science. He built the Medici Palace (now Riccardi); helped in rebuilding San Lorenzo and San Marco; founded the Medici Library, and enriched Florence with numerous churches and monuments. The people acclaimed him « The Father of his Country ».

3. Being an invalid he was surnamed the Gouty. Unambitious and of little power as a politician, he was unable to maintain the popularity his father had won, and, after a brief exercise of authority made way for his brilliant son Lorenzo.

4. Il Magnifico (The Magnificent) is the title given to this most illustrious member of the Medici. He ruled with almost regal power 22 years, and his encouragement made Florence the centre and focus of the arts for the whole world. After his death « The Splendour, not of Tuscany only, but of all Italy, disappeared ».

5. Lorenzo's younger brother murdered by the Pazzi in the Cathedral of Florence. He left a natural son, Giulio, who in 1523 became Pope Clement VII.

6. The eldest son of Lorenzo. He had an impetuous temperament and pretended to rule despotically. Having surrendered the frontier-fortresses to Charles VIII. of France, was expelled with his brothers Giovanni and Giuliano, and ended his days in exile. He ruled two years.

7. Ruled from 1512 to 1513.

8. A natural son of Giuliano brought up by Pope Leo X. and created cardinal by Clement VII. He was poisoned by order of Duke Alessandro.

9. Ruled from 1513 to 1519. His daughter Catherine became Queen of France.

10. He was surnamed the « Moor ». His parentage is uncertain; some historians assert that he was the natural son of Giulio (Clement VII). He was the worst tyrant Florence ever endured. He was created hereditary Duke in 1532 by Charles V. and married the Emperor's natural daughter in 1536. The following year he was assassinated by his own cousin Lorenzino.

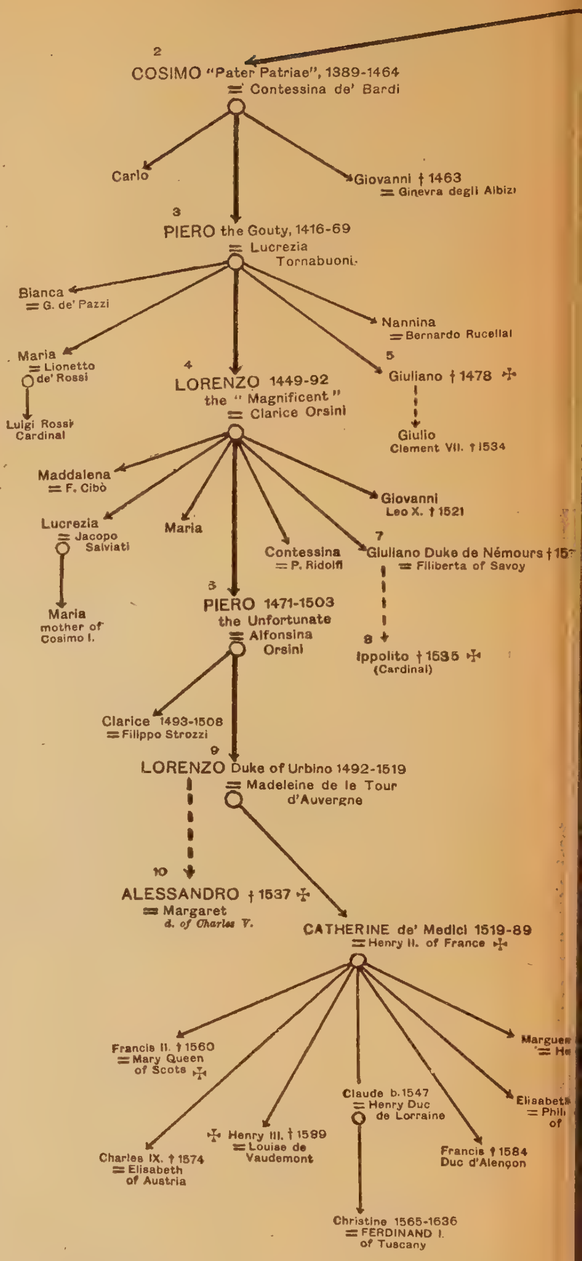
11. He was a great soldier of extraordinary bravery and the greatest commander produced by Italy in the 16th century.

12. He was the founder of the junior branch of the Medici and reigned from the death of Alessandro in 1537 to 1574. He combined the various territories belonging to Florence into a single monarchical state and obtained from Pope Pius V. the title of Grand Duke.

13. He was a natural son of Cosimo I. and Eleonora degli Albizi, born after the death of Eleonora of Toledo. To him is due the design of the Medici Mausoleum.

14. Ruled from 1574 to 1587. He married Joanna of Austria, the sister of Emperor Maximilian. After the death of his wife he married the celebrated beauty Bianca Cappello, whose fascination and romantic history is related in every chronicle of the time. Maria, his second daughter, became Queen of France. He died without heirs and the throne passed to his brother Ferdinand I.

15. He reigned from 1587 to 1609. At 14 he had been created a cardinal and resided in Rome. He married the daughter of Catherine de' Medici.



16. Reigned from 1609 to 1620. He succeeded his father at the age of 19 and was the last of the Medici to b his protection and supplied him with the means to effectuate his discoveries (telescope etc.).

17. Reigned from 1620 to 1670. He was only ten years when his father Cosimo II. died, and at first the governm He made new additions to the Pitti Palace, and enlarged the façade to its present size. With his two brothers, Leop

18. Reigned from 1670 to 1723. Weak and tyrannical he was noted for his superstitions and bigotry.

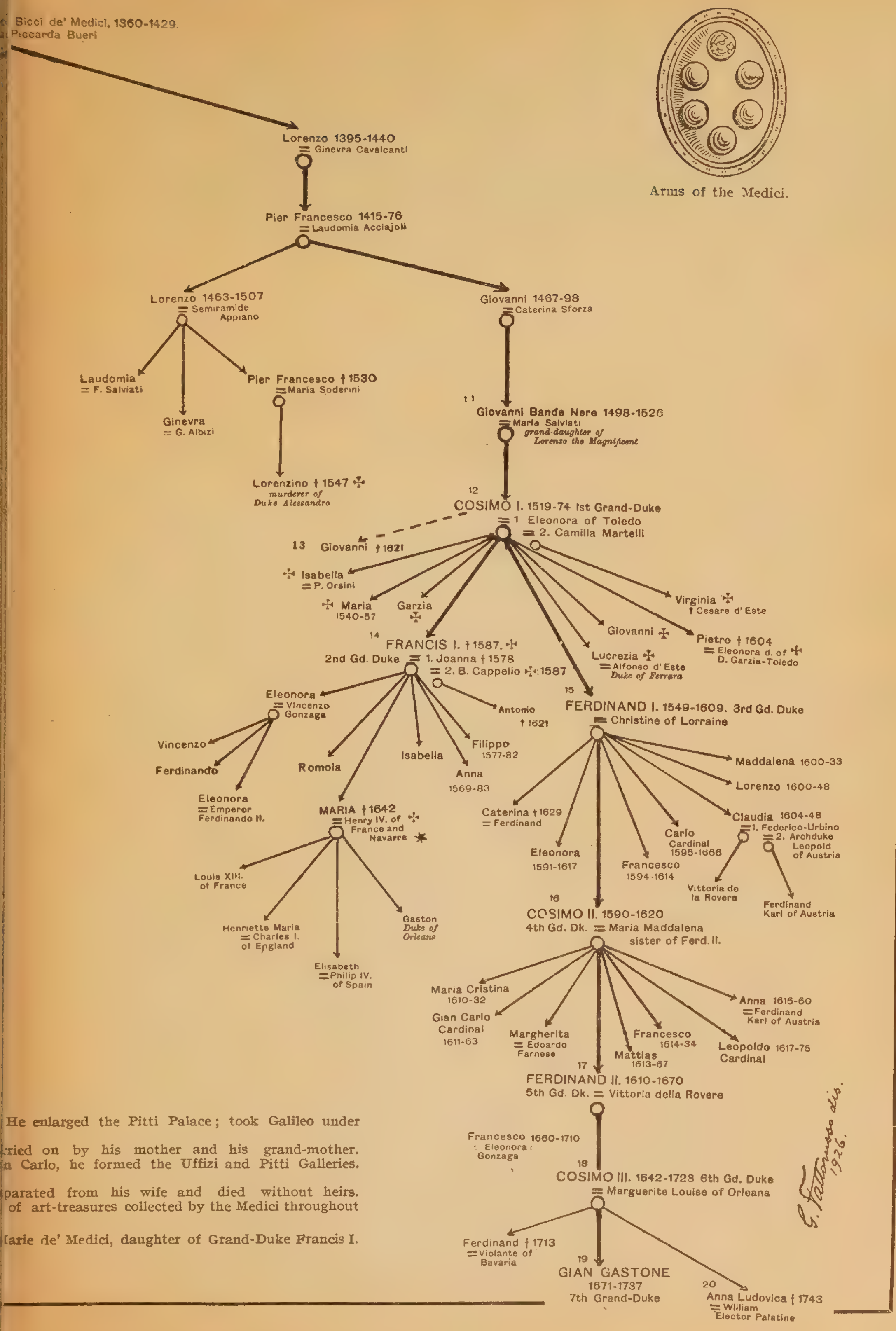
19. The last Grand-Duke. He married Anna Maria of Saxe Lauenburg, but owing to her extremely jealous disposi

20. The last member of the Medici. Before her death she bequeated to Tuscany the whole, immense and invalua their history; thus acquiring an imperishable title to the gratitude of Italy.

* In 1594 Henry of Navarre became King of France (Henry IV.). Having divorced his wife Marguerite of Valois, he ma

NOTE. — A dotted line indicates illegitimate parentage. An ✠ appended to a name indicates a violent death.

the Medici



He enlarged the Pitti Palace; took Galileo under

rried on by his mother and his grand-mother.
n Carlo, he formed the Uffizi and Pitti Galleries.

parated from his wife and died without heirs.
of art-treasures collected by the Medici throughout

Iarie de' Medici, daughter of Grand-Duke Francis I.

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Part of the bronze decorations by VITTORIO GHIBERTI, the son of Lorenzo, above Andrea Pisano's baptistery gate (p. 20).

INDEX.

ABBEY (Badia), The, 61.
Abraham, Hebrew patriarch, 45.
Academy of Fine Arts, 105, 106.
Acts, quotation from the, 44, 56.
Adam, 36, 45; A. and Eve, Masolino, 57.
Adoration of the Kings, painting by Botticelli, 77; Gentile da Fabriano, 80; Ghirlandaio, 62, 74; Mantegna, 87.
Adoration of the Shepherds, painting by Ghirlandaio, 60; Hugo v. d. Goes, 88.
Aërial perspective, beauty of, 56.
Agostino di Duccio, Flor. S., works, 116.
Alabaster sarcophagi, 70.
Alberti Leon Battista, Flor. A., erects Rucellai Palace, 121; façade of S. Maria Novella, 39.
Albertinelli Mariotto, Flor. P., his Visitation in the Uffizi, 78.
Alexander VI. and Savonarola, 68.
Alfieri Vittorio, Poet, place of burial, 35.
Allegorical paintings, 19, 44, 45, 75, 86, 92.
Allegory of Michelangelo's sculptures, 52.
Allori Cristofano, Flor. P., 98, 99, 101.
Ambrose, St., consecrates S. Lorenzo, 49.
Ammannati, Flor. A., S., rebuilds Santa Trinita Bridge, 10; erects Fountain in the piazza della Signoria, 12.
Ancient sculptures, 70, 71.
Andrea da Firenze, Flor. P., decorator of the Spanish Chapel, 44, 45.
Andrea del Castagno, Flor. P., frescoes in Sant'Apollonia, 69.
Andrea del Sarto. *See* Sarto.
Andrea della Robbia. *See* Robbia.
Andrea Pisano, Pis. and Flor. S., A., executes baptistery gates, 20; appointed architect of the Duomo, 25; executes reliefs on Giotto's campanile, 30, 32, 33.
Angelico, Fra, Flor. P., character of his art, 66; frescoes in San Marco, 64, 65; his Coronation of the Virgin, 66; his Last Judgment and Descent from the Cross, 67.
Anjou, Charles of. *See* Charles.
Annunciation, The, painting by Fra Angelico, 65; Botticelli, 77; Leonardo, 75; Lorenzo di Credi, 83; Simone Martini, 72; stone relief by Donatello, 35; terracotta relief by Andrea della Robbia, 62; by Giov. della Robbia, 118.
Annunziata, church of 58.
Antioch, the King of, 56.
Antiquities, Etruscan, Greek, Roman, 70.
Apennines, 11.
Apollo, Greek sculpture in the Uffizi, 71.
Apothecaries, Patron Saint of, 47.
Apparition to St. Bernard, painting by Orcagna, 105; Fra Bartolommeo, 105; Filippino Lippi, 61.
Aquinas, St. Thomas, Glorification of, 44; chapel of, 42; quoted, 45, 65.
Ara Pacis, relief from the, 71.
Archeological Museum, 70.
Architecture, character of Tuscan, 120.
Aretino Pietro, satirical writer, 17, 101.
Ariosto Ludovico, Poet, 17.
Aristotle, Greek philosopher, 44.
Arithmetic, 42, 44.
Arius, founder of Arianism, 44.
Armorial bearings of the Medici, 1; of Florence, 13; of cities, 31; of former podestas, 108.
Armourers, Patron Saint of, 46.
Armoury, collections of, 109, 124.
Arno River, views of the, 10, 11.
Arnolfo di Cambio, pupil of Niccola Pisano, Flor. A., S., builds the Palazzo Vecchio, 13; designs the Duomo, 25; begins church of Santa Croce, 34.
Arpie, Madonna delle, by del Sarto, 79.
Arte della Lana, old residence of, 120.
Arti or Trade Guilds, 47; their importance and electoral duties, *ibid.*
Artists' jokes, 38.
Arts and Sciences, 33, 44.
Ascension of Christ, terracotta relief, 27.
Assumption of the Virgin, The, painting by Perugino in the Uffizi, 81; Rosso Fiorentino in the Annunziata, 59; Andrea del Sarto in the Pitti, 93; relief by Orcagna in Or San Michele, 48; legend of the Assumption 93.
Astronomy, 30, 44.
Athens, the Duke of, appointed lord of Florence, 7.
Augustine, St., 44, 58, 55, 65, 76.
Avaricious, Dante's verdict on the, 43.
Averrhoes, heretic, philosopher and « Commentator », 44.
Avignon, made the seat of Papal government, 7; 44, 69.

BACCHUS, statue of, by Michelangelo, 107; by Sansovino, 119.
Baccio d'Agnolo, Flor. A., S., 121.
Badia, La, 61; campanile of, 13; Fiesole's Badia, 5.
Baldovinetti Alesso, Flor. P. 74.
Banco Nanni di. *See* Nanni.
Bande Nere Giovanni delle. *See* Giovanni.
Bandinelli Baccio, Flor. S., his group of Hercules and Cacus, 13; statue of Giovanni delle Bande Nere, 49.
Bankers, Florentine, 47.

Abbreviations: A. = architect; S. = sculptor; P. = painter; Bol. = Bolognese; Flor. = Florentine; Mil. = Milanese; Pad. = Paduan; Parm. = Parmesan; Pis. = Pisan; Rom. = Roman; Sien. = Sienese; Umbr. = Umbrian; Ven = Venetian.

Baptism of Christ, by Verrocchio, 75.
Baptistery, 20; bronze doors, 21; competition for the B. doors, 21; Michelangelo's appreciation for Ghiberti's doors, 21; mosaics in the dome, 24.
Bardi Chapel, in Santa Croce, 37.
Bargello, Palazzo del, 120; interest attached to the, 108.
Baroccio Federigo, Rom. P., 84.
Bartolommeo, Fra, Flor. P., his portrait of Savonarola, 68; work in San Marco, 64; his Deposition and Risen Christ, 95, 96; his Apparition of the Virgin S. Bernard, 105.
Battle Scene, by Paolo Uccello, 73.
Bavaria, Princess of, 28.
Beatrice, Dante's, 120.
Bella, La, by Titian, 96.
Bellini Giovanni, Ven. P., 86.
Bembo Pietro, Cardinal, 17.
Belvedere of Fiesole, 126.
Benedetto da Maiano, Flor. S. A., designs Strozzi Palace, 121; executes pulpit in Santa Croce, 34; doorway in the Palazzo Vecchio, 18; bust of Mellini, 117.
Benedetto da Rovezzano, Flor. S., 119.
Benedict XI., Pope, portrait of, 45.
Benedictine monasteries founded, 61.
Benevolent societies in Florence, 63.
Benizzi, San Filippo, miracles of, 58.
Benvenuti Pietro, Flor. P., 51.
Berenson B. (Art Critic), 57, 73, 75.
Bernard, St., his devotion for the Blessed Virgin, 61, 63.
Bertoldo di Giov. Flor. S., 49, 110, 119.
Bianca Cappello, celebrated beauty, 128.
Bibbiena, Cardinal, 95.
Bigallo, Loggia del, 125.
Biliverti, Flor. P., painting in Pitti, 93.
Birth of Venus, by Botticelli, 76.
Birth of the Virgin, fresco by Ghirlandaio, 40; by Andrea del Sarto, 59.
Blessed Virgin, enthusiasm for, 58, 61.
Blue Madonna, by Sassoferrato, 84.
Boar, the bronze, 125.
Boboli Gardens, 91.
Boccaccio Giovanni, sketch of his career, 69; presumed portrait of, 45; traditional meeting place of his friends, 126.
Boëthius, statesman and philosopher, 44.
Bologna, headquarters of the Dominicans, 39.
Boniface VIII., Pope, 43.
Bonifazio Veronese, P., 86.
Book of Psalms, 29.
Book of Wisdom, quotation from the, 44.
Botticelli (Alessandro Filipepi), Flor. P., description and allusions of his paintings in the Uffizi, 75, 76, 77; his fresco in Ognissanti, 55; alleged portrait, 77.
Boy with Dolphin, by Verrocchio, 16.
Brancacci Chapel, 56.
Bricklayers, Patron Saint of, 46.
Bridges: Santa Trinita, 10; Ponte Vecchio, 11.
Bronzes: gates in the Baptistery, 20; doors in the Duomo, 26; sculptures, 12, 14, 24, 70; medallion of Savonarola, 13.
Bronzino, Flor. P., paintings in the Palazzo Vecchio, 17; in the Uffizi, 82; fresco in S. Lorenzo, 50.
Brunelleschi Filippo, Flor. A., S., designs Pitti Palace, 91; enters competition for the baptistery doors, 21; his trial plate compared with that of Ghiberti, 21; erects dome of the cathedral, 25; the Pazzi chapel, 34, 139; his friendship for Donatello, 38; his Crucifix, 39; designs San Lorenzo, 49, 50; Santo Spirito, 55; the Foundling Hospital, 62.
Bruno, San, Founder of Carthusians, 129.
Brutus, Michelangelo's head of, 107.
Buonarroti. *See* Michelangelo.
Buontalenti Bern. Flor. A., 91.
Burdens of medieval Christians, 43.
Burial place of: Fra Angelico, 66; Botticelli, 55; the Medici, 50, 51, 52; Petrarch, 69; Ghiberti, 35; Andrea del Sarto, 59; Amerigo Vespucci, 55.
Burning of Vanities in public square, 13.
Butchers, Patron Saint of, 46.
Buti Lucrezia. *See* Lucrezia.
Byzantine Art, character of, 72.

CALIMALA GUILD, 47.
Calumny of Apelles, Botticelli's, 75.
Camaldolese Order, 65.
Cambio Arnolfo del. *See* Arnolfo.
Cambio, Arte del, 47.
Cameos and engraved gems, 103.
Camillus, Roman hero, story of, 18.
Campaldino, battle of, 7.
Campanile, Giotto's, 2, 31.
Canaletto Antonio, Ven. P., 87.
Canova Antonio, Ven., and Rom. S., 102.
Cantoria, Luca's, Donatello's, 28.
Caparra, Il, famous blacksmith, his work, 120; his way of doing business, 120.
Capitano del Popolo, first elected, 7; old residence of, 108, 120.
Capponi Piero confronts Charles VIII., 117.
Captives, Michelangelo's, 105.
Cardinal Virtues in Art: on Andrea Pisano's gate, 21; on Giotto's tower, 30; on da Maiano's pulpit, 34; in Spanish Chapel, 44; on Orcagna's tabernacle, 48.
Careggi, the Medici villa at, 128.
Carmelites, Order of, 65; Church of, 56.
Carnal sinners, Dante's verdict on, 43.
Carnival of the year 1497, 13.
Carpenters, Patron Saint of, 46.
Carriera Rosalba, Ven. P., 86.
Cartoons by Michelangelo and Leonardo, fate of the, 16.
Casa Buonarroti (Michelangelo's museum), 124.
Cassone, its use 114; painting from a, 105.
Castagno, Andrea del. *See* Andrea.
Castruccio Castracane, 123.
Cathedral of S. Maria del Fiore, 2, 25-27; Museum of the, 28.
Catherine de' Medici, 102, 104; place of birth, 122.
Catherine Cornaro, portrait of, 85.
Cats, 54, 68.
Cellini Benvenuto, Flor. S., and goldsmith, story of his bronze Perseus, 14, his autobiography, 54; his works, 103, 104, 110, 114, 119.
Cecilia, St., Donatello's relief of, 115.
Centaurs, their mission in hell, 43.
Certosa, The, near Florence, 128.
Characteristics of Tuscan architecture, 120.
Charity, the, 21, 24, 30.
Chariot races in Florence, old site of, 39.
Charles V., Emperor, 8, 109.
Charles VIII, of France, his invasion of Italy, 8. 117.
Charles of Anjou, appointed lord of Florence, 7.
Charon, and his warning, 43.
Chartreuse, la grande, at Grenoble, 128.
Chimæra, bronze, 70.
Chosroës, King of Persia, 36.
Christ proclaimed King of Florence, 8, 13; (recorded by an inscription on entrance of Palazzo Vecchio).
Christ and S. Thomas, Verrocchio's group of, 47.
Christ welcomed as a Pilgrim, fresco 65.
Christendom in the Middle Ages, a picture of, 45.
Christian basilicas, type of, 55.
Church Militant and Triumphant, 45.
Churches:
  Santissima Annunziata 58, 59;
  Badia, *the Abbey* (A. D. 1285), 61;
  Baptistery, *S. Giovanni* (A.D. 1200), 20;
  Cathedral, *S. Maria del Fiore*, 25-27;
  Santa Croce (begun 1294), 34-38;
  San Lorenzo (begun 1419), 49-53;
  Santa Maria del Carmine 56, 57;
  Santa Maria Novella (begun 1278), 39-45;
  Or San Michele (erected 1337), 46, 48;
  San Miniato al Monte (11th cent.), 127;
  Ognissanti, *S. Salvadore*, 55;
  Santo Spirito (begun 1436), 55;
  Santa Trinita (A. D. 1250), 60.
Cicero, Roman orator, statesman, 44.
Cigoli, Flor. P., 98.
Cimabue, Flor. P., his Rucellai Madonna, 39; altarpiece in the Uffizi, 72; his presumed portrait, 45; his contribution to art, 72.
Cinquecento, Hall of the, 16.
Ciompi riot, 7.
Cione, Benci di, Flor. A., 14.
Cistercians, Order of, 61, 65.
Ciuffagni Bernardo, Flor. S., work, 47.
Clement V., Pope, 43, 44.
Clement VII. (Giulio de' Medici), Pope, 52, 54; portrait, 100, 104.
Cleomene, Greek S., 71.
Cleopatra, 55.
Cloth Dealers, Patron Saint of, 47.
Clouet Jehan, French P., 88.
Colombina, the, 125.
Colours, mystical value of, 60.
Combs, ivory, 112.
Company of Brothers of Mercy, 63.
Competition for the baptistery gates, 21; for building the dome, 25.
Consequences of a quarrel between artists, 56.
Conspiracy of the Pazzi, 27.
Coronation of the Virgin: painting by Botticelli, 76, 77; Fra Angelico, 65, 66; relief by Luca della Robbia, 55
Correggio (Antonio Allegri da), Parm. P., painting in the Uffizi, 85.
Corridor connecting Uffizi and Pitti, 11
Corsini Gallery, 124.
Cosimo de' Medici. *See* Medici.
Costumes, Florentine, introduced in sacred pictures, 40, 41, 43, 45, 46, 56, 58, 59, 55; medieval, 109.
Cotterill H. B. Art Critic, 31.
Council: of Constance, 7, 24; Episcopal, 122; Hall in Palazzo Vecchio, 16

Courtyard of the Bargello, 107, 108, 109.
Concert, Giorgione's painting, 97.
Convents. *See* Monasteries.
Crazia, value of, 63.
Credence tables, origin of, 112.
Credi, Lorenzo di, Flor. P., work, 78, 83.
Cressy (Crécy), Battle of, (1346), 47.
Criminals, prison, execution place of, 108.
Croce, Santa. *See* Churches.
Cronaca, Flor. A., builder of palazzo Guadagni, 121; Council Hall, 16.
Cross, Legend of the True, 36.
Crowe and Cavalcaselle (Art Critics), 85.
Crucifix, Brunelleschi's, 39; Donatello's, 38.
Crucifixion of Christ, great fresco in the Cappella Spagnuoli, 45; in S. Maria Maddalena de' Pazzi, 63; in San Marco, 65.
Cruttwell Maud (Authoress), 55.

DANAË, mother of Perseus, 14.
Dante Alighieri, the great Poet of Italy, his Divina Commedia, 26, 35; his verdicts on offenders, 43; place of birth, 120; of baptism, 20; memorial in Santa Croce, 35; portrait by Giotto, 114; presumed portraits by Orcagna, 42, 43; picture in the Duomo, 26; his letter to the Signoria, 54.
Danti, Flor. S., work on baptistery, 20.
Danti Ignazio, 18.
Davanzati Palace, 120.
David, King of Israel, 29, 44, 45.
David, statue of, by Donatello, 111; Michelangelo, 106, 107; Verrocchio, 111.
Dawn, Michelangelo's figure of, 52, 53.
Day, Michelangelo's figure of, 52, 53.
Death of St. Francis, fresco by Ghirlandaio, 60; by Giotto, 37.
Death of the Virgin, by Orcagna, 48.
Decameron, The, 69; scene of, 126.
Deliverance of St. Peter, fresco by Masaccio, 57.
Deposition, The, painting by Fra Bartolommeo, 96; Giottino, 72; Perugino 74; marble group by Michelangelo, 27.
Descent from Cross, by Fra Angelico, 67.
Desiderio da Settignano, Flor. S., his tomb of Marsuppini, 34; works in the Bargello, 114, 116.
Devotion of Dominicans, symbol of, 64.
Dialectic, 30, 44.
Dionysius Areopagita, theologian, 44.
Distinguishing marks on Florentine dwellings, 120.
Divina Commedia, brief summary of, 26.
Divine Bounty, allegory of, 64.
Dolci Carlo, Flor. P., his Magdalene, 101.
Dome of the cathedral, competition for the, 25; Michelangelo's appreciation of the, 25.
Dominic, St., life and works, 39.
Dominicans, Order of the, 39; monastery of 64; allegory of their mission, 45.
Donatello, Flor. S., his rare faculties and new departure in art, 115; works: Marzocco, *frontispiece*, 110; Judith and Holofernes, 12; Tomb of John XXIII., 24; statue of Poggio Bracciolini, 27; singing gallery, 28; Annunciation, 35; wooden Crucifix, 38; statues on Or San Michele, 46, 47; pulpits in San Lorenzo, 49; bronze David, 111; St. George, 111; St. Johns, 111; terracotta bust of Uzzano, 111; stone relief of little St. John, 111; relief of St. Cecilia, 115, other works, 31, 50, 91.
Donations to the Church, value of, 42.
Dormitory of San Marco, frescoes in, 65.
Dossale, Silver, from the baptistery, 28.
Dosso Dossi, Ferr. P., 101.
Dove, Celestial, symbolism of, 44, 72.
Duccio, Agostino di. *See* Agostino.
Duccio di Buoninsegna, Sien. P., 72.
Duke of Athens, perpetual (!) lord of Florence, 7.
Duomo, The, 2, 25-27; decree for its building, 25.
Dupré Giov. Flor. S., 103.
Dürer Albrecht, German P., 89.
Dwellings of the nobles, 120, 121.
Dyck, Anton van, Dutch P., his own portrait in the Uffizi, 90; works, 89, 98.

EASTER EVE, in Florence, 125.
Edward III of England, 47.
Eleonora of Toledo, 18, 82.
Elizabeth and Mary, 78.
Eloy, St., statue by Nanni di Banco, 46.
Enamelled ware of Luca della Robbia, 118.
Engraving, origin of the art of, 28.
Environs of Florence, 126, 127.
Epitome of human progression, 33.
Epoch-making pictures, 56, 57.
Etruscans 7, 9; sculpture of the, 70.
Euclid, famous geometrician, 44.
Evangelists, the, 21.
Evolution of Art, brief summary of, 72.
Execution of Savonarola, scene of, 12, 13, 68.
Executions in old Florence, place of, 108.
Expulsions of the Medici, 8.

FABRIS, De, Flor. A., 2, 25.
Factions in Florence, 7, 8, 12, 13, 27, 108, 125.
Faith, the, 21, 24, 30.
Fanali or lanterns, 120.
Farriers, Patron Saint of, 46.
Fates, The Three, 96.
Fathers of the Church, 21.
Fedi Pio, Flor. S., 15.
Fiammetta, 69; reputed portrait of, 45.
Ficino Marsilio, humanist, 41, 128.
Fiesole, Roman ruins at, 126; Fra Giovanni da Fiesole, *see* Angelico; Mino da Fiesole, *see* Mino.
Filippo Benizzi, St., miracles of, 58; his efforts as peacemaker, 58.
Filippo Lippi, Fra. *See* Lippi.
Filippino Lippi. *See* Lippi.
Finding of the Holy Cross, 36.
Finiguerra T., Flor. engraver, 28.
Flabellium, its use, 113.
Flatterers, Dante's verdict on, 43.
Flax merchants, Patron Saint of, 47.
Flora, La, by Titian, 85.
Florence, old views of the city, 8, 26; present views, 5, 9, 10, 11; compared to Athens, 9; Yriarte's appreciation of, 10.
Florentine costumes of the 14th and 15th centuries. *See* Costumes.
Florentine enterprise, 47.
Florin, gold, first coined, 7.
Foreign masters in the Uffizi, 88, 89.
Fornarina, La, portrait of, 97.
Forks and Knives, 112.
Fortitude, 21, 30.
Forum, the Florentine, 12.
Foscolo Ugo, place of burial, 35.
Foundling Hospital, 62.
Four Saints, marble group by Nanni di Banco on Or San Michele, 46.
Fountain by Verrocchio, 16.
Francesca, Piero della, Umbr. P., 80.
Francia, Bol. P., 84.
Franciabigio, Flor. P., 59.
Francis of Assisi, St., 37; as represented in art, 34, 35, 37, 60; Francis and Dominic, 6.
Francis I. of France, 104, 112.
Franco Matteo, poet, 60.
François Vase, 70.
French invasion of Italy, 117.
Friars, the Preaching, foundation of, 39.
Froment Nicholas, French P., 88.
Furriers, Patron Saint of, 47.

GADDI Agnolo, Flor. P., his frescoes in the church of Santa Croce, 36.
Galilee, women of, 45.
Galileo, physicist and astronomer, his condemnation and acquittal, 35; his famous motto, 35; invents the first astronomical telescope, 127; his tomb in S. Croce, 35.
Galleries: Corsini, 124; Pitti, 82; Uffizi, 71.
Gallo, Torre del, 127.
Gamblers, fresco in the Annunziata, 58.
Games in Florence, place of, 34.
Gardens, the Boboli, 91.
Gates of Florence, number of, 8.
Gates of Paradise, Ghiberti's, 23.
Genealogy of the Medici, 130.
Genga Girol. of Urbino, 80.
Gentile da Fabriano, Umbr. P., 80.
Geometry, 30, 44.
George, St., Donatello's statue of, 46, 111.
Gherardesca, The della, family, 47.
Ghibellines, their overthrow, 7; their property confiscated, 125.
Ghiberti Lorenzo, Flor. S., his contest for the baptistery gates, 21; works, 20, 21, 26, 46, 47, 119; place of burial, 35.
Ghirlandaio Domenico, Flor. P., and master of Michelangelo, his character and innovations in sacred art, 40, 41; his frescoes in S. Maria Novella, 40, 41; in Santa Trinita, 60; in Ognissanti, 55; in San Marco, 68; picture in the Innocenti, 62; in the Uffizi, 74.
Ghirlandaio Ridolfo, son of Domenico, Flor. P., 18, 25, 78, 92.
Giambologna, Flor. S. his equestrian statue of Cosimo I, 12; his group in the Loggia de' Lanzi, 15; his statue in Or San Michele, 47; his Mercury, 110.
Gifts to the Church, reward for, 42.
Gigante, Il, by Michelangelo, 106.
Ginevra de' Benci, reputed portraits of the beautiful, 40, 41.
Giordano Luca, Neap. P., 122.
Giottesque painting, 37, 38, 44, 45.

Giottino, Flor. P., his Deposition, 72.
Giotto di Bondone, Flor. P., A., S., his influence on the development of art, 72; his frescoes in Santa Croce, 37; his altarpiece in the Uffizi, 72; his portrait of Dante, 114; is appointed architect of the Duomo, 25; begins building of the Campanile and designs reliefs for same, 31, 33; presumed portrait in the Cappella degli Spagnuoli, 45.
Giorgione, Ven. P., his picture in the Pitti, 97.
Giovanna degli Albizi, portrait of, 41.
Giovanni da Milano, Flor. P., his art in the Rinuccini chapel, 38.
Giovanni delle Bande Nere, famous condottiere, 130; statue of, 49; bust 117.
Girdle, Our Lady of the, relief by Nanni, 25; Orcagna, 48; story of the G., 93.
Gluttonous, Dante's verdict on, 43.
Gobelin tapestries, 102.
Godfrey de Bouillon, "Defender and Baron of the Holy Sepulchre," 125.
Goes, Hugo v. d. Flem. P., his triptych in the Uffizi, 88.
Golden Legend, the, 56.
Goldfinch, Madonna, 83; symbolism, 60.
Gospel narratives, 78, 93.
Gozzoli Benozzo, Flor. P., 122, 123.
Grammar, 30, 33, 44.
Granacci Francesco, Flor. P., 83.
Granduca Madonna, origin of name, 278.
Grand-dukes, mausoleum of Medici, 51.
Greek sculptures, 70, 71.
Grosso Niccolò, famous blacksmith, 120.
Guadagni, Palazzo, 121.
Gualberto, San Giovanni, founder of the Vallombrosans, 65, 81, 127.
Gualdrada, La Bella, 18.
Guelfa, La Parte, character of, 125.
Guelphs, pernicious influence of their rule, 125.
Guelphs and Ghibellines, struggles of, 14.
Guilds, Trade. *See* Arti.

HARPIES, abode of the, 43.
Helena, Finding of Cross by empress, 36.
Hell, as represented by Orcagna, 43.
Henry II., Emp., legend of his death, 42.
Henry VII., presumed portrait of, 45.
Heraclius, Emperor of the East, 36.
Hercules and Cacus, by Bandinelli, 13, by Giambologna, 15.
Heretics, symbolical representation of, 45.
Herod, Feast of, by Giotto, 37; by Andrea del Sarto, 63.
Holbein Hans, Germ. P., 89.
Holy Cross, Legend of the, 36.
Holy Sepulchre, 125.
Holy Spirit, The, Descent of, 44.
Honorius III., Pope, 60.
Honthorst (Gherardo delle Notti), 82.
Hope, the, 21, 24, 30, 63.
House of Dante, 120.
Hourticq Professor Louis, 105.
Hugo, monument of Count, 61.
Humble Brothers, The, promoters of the woollen industry, 55.
Hyett F. A. Author and Art Critic, 111.
Hypocrites, Dante's verdict on, 43.

ILIAD, view of the hall of, 92.
Impostors, Dante's verdict on, 43.
Inferno, fresco by Orcagna, 43.
Influence of the Franciscans and the Dominicans on art, 37.
Inquisition of Spain, 35, 39.
Inquisitors, symbolically represented, 45.
Iron, works in, 120.
Isaac, reliefs of the sacrifice of, 21.
Isotta da Rimini, celebrated beauty, 119.
Italian beauties, famous, 119.
Ivories, where to see, 112, 113.

JAMESON'S, *Sacred and Legendary Art*, 42.
Jerusalem, 36, 45, 125.
Job, 44.
John the Baptist, life of, in art, 21, 37, 40.
Joseph, story of, 102.
Judith and Holofernes, Donatello's, 12.
Julius II., Raphael's portrait of, 100.
Justice, the, 21, 30.
Justinian, Roman emp. and jurist, 44, 54.
Juvenal, Latin poet and satirist, 54.

KING of Italy, The, Florentine residence of, 91.

LA BELLA SIMONETTA, 55, 76, 77.
Lana, Arte della, importance of, 47.
Landino Cristoforo, humanist, portrait, 41.
Lanzi, Loggia de', 14, 15.
Laura, Petrarch's, 45, 54, 69.
Laurana F., bust of Battista Sforza, 116.
Laurentian Library, 54.
Last Judgment: mosaic in the baptistery, 24; fresco by Orcagna, 42; painting by Fra Angelico, 67.
Last Supper: fresco by Andrea del Castagno, 69; by Ghirlandaio, 68; by Andrea del Sarto, 69.
Law regarding street shrines, 61.
Layard A. H. (Art Critic), 57.
Le Brun, Elizabeth, her own portrait, 90.
Legend of: St. Francis, 37; the Sacred Girdle, 93; the Holy Cross, 36; St. Laurence and Henri II., 42; the Assumption of the Virgin, 93.
Leo X., Pope, 52, 58; his portrait 100.
Leonardo da Vinci, Flor. P., his cartoon, 16; Annunciation, 75; his own portrait in the Palazzo Vecchio, 17; in the Uffizi, 90
Letters of Credit, origin of, 47.
Liberal Arts, reliefs of the, 30.
Lily of Florence, origin of, 25.
Limbo, 43; Christ in L., 45.
Limoges enamel, 104.
Lindsay Lord (Art Critic), 32, 44.
Lippi, Fra Filippo, Flor. P., his style, 74; works: in the Uffizi, 74; in the Pitti, 101.
Lippi Filippino, Flor. P., frescoes in S. Maria Novella, 41; in the Brancacci chapel, 56, 57; picture in the Badia, 61; in the Uffizi, 74*, 76, 77, 81; in the Corsini gallery, 124.
Literature, Petrarch's influence on, 69.
Loggia del Bigallo, 125.
Loggia de' Lanzi, 14, 15.
Lombard Peter, famous theologian, 44.
Lorenzo Monaco, Don, Flor. P., 73.
Lorenzo the Magnificent. *See* Medici.
Lorenzo Lotto, Ven. P., 97.
Louis XV., portraits of his daughters, 89.
Louvre, Michelangelo's Captives in, 105.
Love, allusion to, 76, 77.
Luca della Robbia. *See* Robbia.
Lucrezia Buti, presumed portrait, of, 101; story of her elopment, 101.
Lucrezia del Fede, wife of Andrea del Sarto, 59, 79, 93.
Luini Bernardino, Mil. P., 84.
Luke, St., 78; statue by Giambologna, 47; by Nanni di Banco, 27.
Luther Martin, 8, 100.

MACHIAVELLI Niccolò, his literary labours, 35; his opinion of the Parte Guelfa, 125.
Magdalene, as represented by Titian, 99.
Magnificat, The, 78; Madonna of, 77.
Maiano, Benedetto da. *See* Benedetto.
Majolicas, where to see, 109, 116.
Malatesta Sigismondo, 119.
Malebolge or evil pits, 43.
Mantegna A., Pad. P., triptych in the Uffizi, 87.
Manuscripts, ancient, 54.
Mark, St., monastery of, 64; statue, 47.
Maratta Carlo, Rom. P., 93.
Maria del Fiore, Santa. *See* Churches.
Marriage of the Virgin, panel by Fra Angelico, 66; fresco by Franciabigio, 59; relief by Andrea Orcagna, 48.
Marsilio Ficino. *See* Ficino.
Marsuppini, jurist, monument of, 34.
Martini Simone. *See* Simone.
Martyrdom of St. Philip, 41.
Marzocco, emblem of Florence, *frontispiece*, 110.
Masaccio (Tommaso Guidi), Flor. P., his contribution to the development of art, 38, 56 72; his frescoes in the Brancacci chapel, 56, 57; Holy Trinity in S. Maria Novella, 39.
Masolino, Flor. P., 56, 57.
Masons, Patron Saint of, 46.
Maternal love, allegory of, 63.
Mather Jr., F. J. (Art Critic), 56, 57, 76.
Matthew, St., statue on Or S. Michele, 46.
Mausoleum of the Medici, 51.
Medallions of swaddled infants outside the Foundling Hospital, 62.
Medici, The, their first appearance, 7; their original home, 122; residence in the Palazzo Vecchio, 18; in the Pitti palace, 91; in the Villas outside Florence, 128; their rule of Florence, 130; expelled and recalled, 8; victims of the Pazzi conspiracy, 27; escape assassination, 77; their work for the world, 10; erect church of San Lorenzo, and found the Laurentian Library, 49, 54; endow the Foundling Hospital, 62; form the Uffizi Gallery, 71; and the Pitti, 92; rebuild the monastery of San Marco, and commission Fra Angelico to decorate its walls, 64; paintings in allusion to their deeds, 77, 122; their last resting place, 49, 50, 51, 52; portraits of some of them, 54, 55, 60, 77, 82, 100, 117, 122; genealogy 130.

Medici Palace, 122; memorable scene in the, 117.

Medieval legend, a suggestive, 42.

Medals, where to see, 119.

Melozzo da Forlì, Umbr. P., 81.

Memling Hans, Netherl. P., 88.

Memmi Lippo, Sien. P., 72.

Memorials of Michelangelo, 124; of Girolamo Savonarola, 68.

Mendicant Friars, Order of, 37.

Mercato Nuovo, the, 125.

Merchants, Patron Saint of, 47.

Mercury, Giambologna's Flying, 110.

Metal works on Florentine palaces, 120.

Methuselah, 45.

Michael, the Archangel, mission of, 42.

Michelino, Flor. P., picture in Duomo, 26.

Michelozzo, Flor. A., S., builds the Medici palace, 122; designs the monastery of San Marco, 64; the courtyard of the Palazzo Vecchio, 16; restores the church of the Annunziata, 59; contributes work on the tomb of John XXIII., 24, on statue of St. Matthew, 46; his relief in the Bargello, 111.

Michelangelo Buonarroti, Flor. S., A., and P., his art and personality, 52, 53, 83, 105; his appreciation of Ghiberti's gates, 21; of the cathedral's dome, 25; his sense of humor, 106; Torregiano's brutality to him, 56; assists Ghirlandaio in S. Maria Novella, 40; his sculptural works: tombs in San Lorenzo, 52, 53; meaning of his allegorical figures, *ibid.*; statues of the David, 106, 107; of Bacchus, 107; of Captives, 105; bust of Brutus, 107; group of the Deposition, 27; group in the Palazzo Vecchio, 16; relief of the Battle of Centaurs, 124; of Madonna on the Steps, 124; of Madonna with the Book, 107; his Mask of a Faun, 107; his picture in the Uffizi, 90; cartoon for the Palazzo Vecchio, 16; his architectural works: the Medici chapel in San Lorenzo, 52; the Laurentian Library, 54; prepares designs for the façade of San Lorenzo, 49; his defence of Florence, 127; his death and funeral, 34; tomb of M., 34; memorials of M., 124; portraits of M., 17, 34, 90, 101.

Middle Ages, elementary instruction in the, 30; fabrications of the, 42.

Mieris, van, Dutch P., 89.

Miniato, San. *See* Churches.

Mino da Fiesole, Flor. S., 61, 115, 126.

Miracles in art: of Christ, 56; of St. Dominic, 64; of S. Filippo Benizzi, 58; of St. John, 37, 41; of SS. Peter and Paul, 56; of St. Philip Apostle, 41.

Mirandola, Pico della, humanist, 128.

Misericordia, origin of the, 63.

Mission of 14th century painters, 42.

Monaco, Don Lorenzo, Flor. P., 73.

Monasteries, 63 *et seq.*

Monastic Orders, 65.

Money Changers, 47; Patron Saint of, 46.

Montelupo Raffaello, Flor. S., 47.

Monte Senario, 58.

Moral precepts, allegorical pictures conveying, 46, 45.

Moroni G. B., Bresc. P., 86.

Mosaics in the baptistery, 24.

Moses, Hebrew law-giver, 44, 45, 86.

Murillo, Span. P., work in the Pitti, 99.

Museums: Archeological and Etruscan, 70; of Santa Maria del Fiore, 28; of Michelangelo, 124; of the Bargello (National), 107; Stibbert, 124; degli Argenti, 103.

Music, 30, 44.

Mysticism in medieval times, 42.

Mythological scenes on François vase, 70.

Nanni di Banco, Flor. S., his relief on the Duomo, 25; his statue of St. Luke, 27; his works on Or San Michele, 46.

National Museum (Bargello), 107 *et seq.*

Nattier, J. M., French P., works, 89.

Neptune, the, of Ammannati, 12.

Neroccio, Sien. P., 80.

New Sacristy in San Lorenzo, 52, 53.

Niccolò da Uzzano, bust of, 111.

Niccolò Grosso. *See* Grosso.

Niccolò Pisano, 60, 72.

Nicholas III., Pope, 43.

Nigetti, Flor. A., 51.

Night, Michelangelo's figure of, 52, 53.

Niobe, group of, 71.

Noah, patriarch, 45.

Norfolk, the Duke of, 100.

Notaries, Patron Saint of, 47.

Ognissanti (All Saints). *See* Churches.

Olympus, fresco in the Pitti palace, 92.

Opera di S. Maria del Fiore, Museo, 28.

Or San Michele. *See* Churches.

Orator, bronze statue, of, 79.

Orcagna Andrea, Flor. A., S., and P., designs the Loggia de' Lanzi, 14; decorates the Strozzi chapel, 42; executes tabernacle for the church of Or San Michele, 48; altarpiece in the Academy, 105.

Ordeal of Fire, St. Francis', 35; Moses', 86.

Ordinances of Justice, 7.

Origin of the Holy Cross, 36.

Otho II., German emperor, 61.

Otho IV., German emperor, 18.

Pageants, record of Florentine, 122.

Palaces: Davanzati, 120; Guadagni, 121; Medici (Riccardi), 121, 122; Pitti, 91, 121; Podestà, 120, 107; Rucellai, 121; Strozzi, 121; Vecchio, 13, 16, *seq.*

Paleologus John, Emperor, 123.

Pallas and the Centaur, 76.

Palma Vecchio, Ven. P., 99.

Palmieri, Villa, 126.

Pandects, the, 54.

Pantheon of Florence, so-called, 34.

Papal elections, unprincipled, 68.

Paradise, Ghiberti's gates of, 23.

Paradiso, fresco by Andrea Orcagna, 43.

Parmigianino, Parm. P., 92.

Parte Guelfa, Palazzo della, 125.

Passion of Our Lord, fresco in the Spanish chapel representing the, 45.

Patriarchal life, reliefs representing, 32.

Pavement used as pattern for fabrics, 24.

Pazzi conspiracy, historical account of, 27 medals of the, 119; chapel of the P., 139; memorials of the P. 125.

Pelican, symbolism of the, 65.

Pensieroso, Il, by Michelangelo, 53.

Pentecost, 44.

Perkins, Charles C. (Art Critic), 21, 111, 115, 119.

Peruzzi chapel, 37.

Perseus, the, of Benvenuto Cellini, 14, 110.

Perspective, Uccello's attempts at, 73.

Perugino (Pietro Vannucci), Umbr. P., characteristics of his work, 81; his Assumption in the Uffizi, 81; his Deposition in the Pitti, 95; his fresco of the Crucifixion, 63.

Peter, St., 46, 56, 57.

Peter Martyr, St., 44, 64.

Petrarch Francesco, sketch of his career and his contribution to literature, 69; portraits of, 42, 45, 54, 69.

Petrified wood, where to see, 51.

Philip II. of Spain, portrait by Titian, 99.

Philip IV. of Spain, 93.

Philip le Bel, presumed portrait of, 45.

Physicians, Patron Saint of, 47.

Piazza Signoria, 12.

Piazzale Michelangelo, view from the, 11.

Piccinino Niccolò, famous condottiere, 119.

Piero di Cosimo, Flor. P., 83.

Pietà, by Fra Bartolommeo, 96.

Pisanello, famous medallist, 119.

Pisano Andrea. *See* Andrea.

Pisano Niccolò. *See* Niccolò.

Pitti Luca, and the Medici, 77.

Pitti Palace, 91, 121.

Plague, its ravages at Florence, 46.

Podestà, palace of the, 107 *seq.*, 120; attributes of the P., 108.

Poggio Bracciolini, humanist, 27.

Poggio a Cajano, Villa of, 128.

Poliziano Angelo, poet, 41, 60, 128.

Pollaiuolo Antonio, Flor. A., S., and P., works: 28, 55, 75, 104, 110, 117.

Pollaiuolo Piero, S., P., brother of Antonio, 98.

Pontormo, Flor. P., works: 59, 82.

Popes, their residence at Florence, 39.

Portrait of a Duchess, a striking, 85.

Portraits of Artists in the Uffizi, 90.

Possessed woman, cure of a, 58.

Preaching Friars, Order of, 39.

Predis Ambrogio de, Lomb. P., 84.

Presentation in the Temple, frescoes by Taddeo Gaddi and G. da Milano revealing character of Giottesque art, 38.

Primavera, Botticelli's allegory of, 77.

Princes, Chapel of the, 49, 51.

Printing introduced into Florence, 8.

Priori, the, 13.

Priscian, Latin grammarian, 44.

Provvidenza, La, fresco in San Marco, 64.

Psalms, Book of, 29.

Ptolemy, Egyptian astronomer and geographer, 44.

Public Libraries, Petrarch on, 69.

Public Library, oldest, 54.

Pulci Luigi, poet, 60.

Purgatory, Dante's, 26, 43.

Purity, emblems of, 72.

Pythagoras, Greek philosopher, 44.

Quadrivium, meaning of, 30.

Queen of Sheba and Solomon, 36.

Quercia, Jacopo della, Sien. S., 21.

Raphael Santi of Urbino, Umbr., Flor., and Rom. P., A., his three periods or manners, 83; his Madonna of the Goldfinch, 83; his Young St. John, 83; portrait of Angelo Doni, 94; of Maddalena Doni, 94, Madonna del Granduca, 94*; Madonna della Sedia, 94; Madonna del Baldacchino, 95; Madonna dell'Impannata, 98; Vision of Ezechiel, 94; portrait of Cardinals Inghirami and Bibbiena, 95; portrait of « La Donna Gravida », 92; of « La Velata », 97; of Leo X., 100; of Julius II., 100; his own portrait, 90.
Ravenna, Dante's death city, 35.
Rembrandt H. van Ryn, Dutch P., 89, 90.
Reni Guido, Bol. P., 84, 98.
Repose or Flight into Egypt, 85.
Rethoric, 30, 33, 44.
Riario Girolamo, his part in the Pazzi conspiracy, 27.
Riccardi palace. *See* Palaces.
Rinuccini chapel, 38.
Robbia, Andrea della, nephew of Luca, Flor. S., works: 6, 62, 118.
Robbia, Giovanni della, son of Andrea, Flor. S., works: 39, 118.
Robbia, Luca della, Flor. S., his invention or discovery, 118; his bronze doors in the Duomo, 26; his Cantoria, 7; 29, terracotta reliefs: 27, 38, 47, 55, 61, 127.
Rock crystal, where to see, 103, 104.
Rogers S. (Poet), quotation, 9.
Rome, sack of, 8.
Rosselli Cosimo, Flor. P., 58.
Rosselli Matteo, P., 100.
Rossellino Ant., Flor. S., 34, 116, 127.
Rossellino Bern., Flor. A., 121.
Rosso Fiorentino, Flor. P., 59, 82, 96, 99.
Rothschilds, prototypes of the, 47.
Rovezzano, Benedetto da. *See* Benedetto.
Rubens Peter Paul, Flem. P., 89, 90, 97, 98.
Rucellai Madonna, The, 39.
Ruskin John, 32.
Rustica work, 121.
Rustici Giov. Franc., Flor. S., 20.

Sabellius, schismatic, 44.
Sabines, Rape of the, Giambologna's, 15; Stradano's, 18.
Sacco, Madonna del, A. del Sarto's, 59.
Sacraments, The Seven, in Art, 30.
Sacrifice of Isaac, trial panels of the, 21.
Salviati, Flor. P., his frescoes, 17.
Salutation of Elizabeth, 78.
San Marco. *See* Monasteries.
Sanctity of the Dominican Order, 64.
Sangallo, Francesco da, Flor. A., S., 117.
Sangallo, Giuliano da, Flor. A., S., 55.
Sannazzaro, Italian poet, 17.
Sansovino, Jacopo Tatti, called, Flor. A., S., his group on the Baptistery, 20; his Bacchus, in the Bargello 119.
Sarto, Andrea del, Flor. P., character of his art, 79; frescoes in the Annunziata, 58, 59; in the Scalzo, 63; in San Salvi, 69; paintings in the Uffizi, 79; in the Pitti, 93, 95, 96, 97, 98, 102; his affection for his wife, 93; his own portraits, 59, 79, 90, 96.
Santa Sabina, Rome, miracle in, 64.
San Salvi, fresco of the Last Supper at, 69.
Sassetti Francesco, confidential treasurer to Lorenzo de' Medici, portrait of, 60.
Sassoferrato, Rom. P., 84.
Santa Trinita Bridge, 10.
Saturn, view of the Hall of, 92, 94.
Savonarola Girolamo, Dominican Friar and moral reformer: organizes the « burning of the vanities », 13; advises on politics, 16; style of his oratory in the Duomo, 26; his prophecies and denunciations of ecclesiastical corruption, 68; enmity of Alexander VI. for S., 68; place of execution, 13; Botticelli's reference to his death, 75.
Scalzo, Chiostro dello, 63.
Sciences and Arts, 33, 44.
Scopas, Greek S., 71.
Scoppio del Carro, the, 125.
Seb. del Piombo, Ven. and Rom. P., 86.
Sedia, Raphael's Madonna della, 94.
Serfdom abolished in Florence, 7.
Servites, Order of the, 58.
Settignano, Desiderio da. *See* Desiderio.
Shoemakers, Patron Saint of, 46.
Shrine of Or San Michele, 46.
Shrines and Tabernacles, 61.
Siena and Florence, battle-scenes of, 16.
Significant picture in a Dominican church, 42.
Signorelli Luca, Umbr. P., work in the Uffizi, 80.
Signoria, Piazza della, 12.
Silk weavers, Patron Saint of, 47.
Silver Altar from the Baptistery, 28.
Silvestrine monks, 64.
Simone Martini, Sien. P., frescoes in the Cappella degli Spagnuoli, 44; portraits of Petrarch and Laura, 54; his Annunciation in the Uffizi, 72.
Simonetta (Vespucci), La Bella, reputed portraits, 55, 76, 77.
Singing galleries, 28, 29.
Sixtine Madonna, model for, 97.
Sixtus IV. Pope, his part in the Pazzi conspiracy, 27.
Slanderers, Dante's verdict on, 43.
Smiths, Patron Saint of, 46.
Sodoma (Ant. Bazzi), Lomb. and Sien. P., 100.
Sogliani, Flor. P., fresco in S. Marco, 64.
Solomon, King of Israel, 36, 44.
Spagnuoli, Cappella degli, 44, 45.
Spanish Chapel. *See* Spagnuoli.
Spedale degli Innocenti, 62.
Spinazzi, Flor. S., 35.
Spinello Aretino, Flor. P., 127.
Spring, Botticelli's Allegory of, 77.
Springer Anton (Art Critic), 106.
Steen Jan, Flem. P., 88.
Stephen, St., Ghiberti's statue of, 46.
Stibbert, Museo, 124.
Stigmata, St. Francis receiving the, 35.
Straw Market, 125.
Street accidents and the Misericordia, 63.
Street lighting, old practice of, 61.
Strozzi, chapels of the, in S. Maria Novella, 41, 42; Strozzi Palace, 121.
Stygian Lake, 43.
Subjects of Savonarola's preachings, 68.
Sustermanns Justus, Flem. P., 93, 99.
Swaddled infants, medallions of, 62.
Symbolism in art, 44, 45.
Symonds, J. A. (Author and Art Critic), 26, 42, 44, 45, 44, 45, 56, 69, 97.
Symposia, Lorenzo de' Medici's, 128.

Tabernacle of Or San Michele, 47.
Tacitus, Roman historian, 54.
Taddeo Gaddi, Flor. P., A., erects the Ponte Vecchio, 11; converts a corn market into a church, 46; frescoes in Santa Croce, 38; other frescoes formerly attributed to him, 44.
Tafi Andrea, Flor. P.. and mosaicist, 24.
Talenti Francesco, Flor. A., 14, 25, 31.
Tapestries, where to see, 102.
Telescope, first constructed at Florence, 35.
Temperance, 21, 30.
Terence, Roman comic poet, 54.
Theological Virtues in Art: on Andrea Pisano's gate, 21; on Giotto's tower, 30; on da Maiano's pulpit, 34; on Orcagna's tabernacle, 48; fresco in Spanish chapel, 44; fresco in the Scalzo, 63.
Thinker, The, by Michelangelo, 53.
Thomas, St., incredulity of, group by Andrea Verrocchio, 47.
Three Graces, The, by Botticelli, 77.
Tintoretto (Jacopo Robusti), Ven. P., 87, 96.
Titian Vecellio, Ven. P., character of his work, 85; paintings in the Uffizi, 85, 90; in the Pitti, 96, 99, 100, 101.
Tobias and the Archangel, 93.
Tombs: of the Medici family, 50, 51, 52; of distinguished men, 35.
Tornabuoni chapel in S. M. Novella, 40.
Torregiano's brutality to Michelangelo, 56.
Tournaments, place of, 34.
Towers in Florence, 120. Galileo's T., 127.
Town Hall of Florence, 13.
Trade Guilds, church of the, 46; number of, 47.
Trial plates for the baptistery doors, 21.
Tribute Money, fresco by Masaccio, 56.
Trinità, Santa, church of, 60; bridge of, 10.
Trivium, meaning of, 30.
True Cross, Legend of the, 36.
Tubalcain, 32, 44.
Turrita Jacopo, mosaicist, 24.
Tuscan architecture, character of, 120.
Twilight, Michelangelo's, figure of, 52.
Tyrants, warning to, 12.

Uccello Paolo, Flor. P., and investigator of perspective, his Battle scene, 73.
Udine, Giov. da, Rom. P., 54.
Uffizi Gallery, 71-90.
Ugolino da Siena, P., 72.
Umiliati, The, leading wool manufacturers, in Florence, 55.
Urbino, the Duchess of, 85, 96.

Van Dyck. *See* Dyck.
Vanities, Burning of the, 13.
Vannucci Pietro. *See* Perugino.
Vasari Giorgio, Flor. P., A., and writer on art, decorates the Palazzo Vecchio, 16, 17, 19; completes the Laurentian Library, 54; builds the Uffizi palace, 71, designs Michelangelo's tomb, 34; his portrait of Lorenzo de' Medici, 82.
Velasquez, Span., P., 93.
Velata, La Donna, of Raphael, 97.
Venetian paintings in the Uffizi, 85, *seq.*

Veneziano Domenico, Flor. P., 73.
Venus: the Medici's, 71; Titian's, 85.
Veronese Paolo, Ven. P., 87.
Versailles, portraits at, 89.
Vespucci, The, portraits of, 55.
Vespucci Amerigo, Navigator, 55.
Verrocchio Andrea, Flor. S., P., his reputation as a teacher, 115; his Baptism of Christ in the Uffizi, 75; sculptural works in the Bargello, 111, 115, 116, 117; his bronze group of the incredulity of S. Thomas, 47; his fountain piece in the Palazzo Vecchio, 16; tomb of the Medici in San Lorenzo, 50; his part on the baptistery *dossale*, 28.
View of Florence in the 15th century, 8.
Villas: Careggi, 128; Palmieri, 126; Poggio a Cajano, 128; Stibbert, 124.
Vinci, Leonardo da. *See* Leonardo.
Virgil, great Latin poet, 54.
Virgin Mary, honours paid to the, 58.
Visitation, The, story of, 78; picture by Albertinelli, 78; by Pontormo, 59.
Vittorino da Feltre, humanist, 119.
Volterra, Daniele da. *See* Daniele.

WALLS of Florence, 7.
War, allegory of its consequences, 98.
Wedding between the Adimari and Ricasoli families, 15th cent. painting, 105.
Westminster Abbey, the Florentine, 34.
Weyden, Rogier van der, Flem. P., his Deposition in the Uffizi, 88.
Wölfflin H. (Art Critic), 83.
Wool-weavers, guild house of the, 120. Patron Saint of, 46.
Woollen manufacture in Florence, 55.
Wrestlers, group of the, 71.

YRIARTE Charles (Author) on Florence, 10.

ZACHARIAS in the Temple, famous fresco by Domenico Ghirlandaio, 40.
Zenobius, St., Ghilberti's *cassa* of, 26; miracle of, 26; Ghirlandaio's Translation of, in the Uffizi, 78.
Zodiac, The, in the baptistery, 24.
Zuccone, the, by Donatello, 31.

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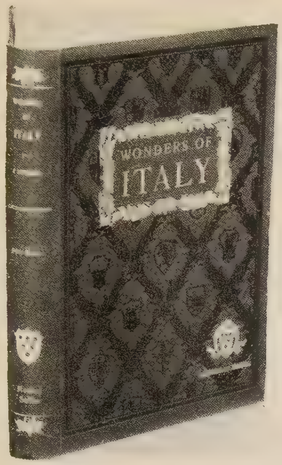

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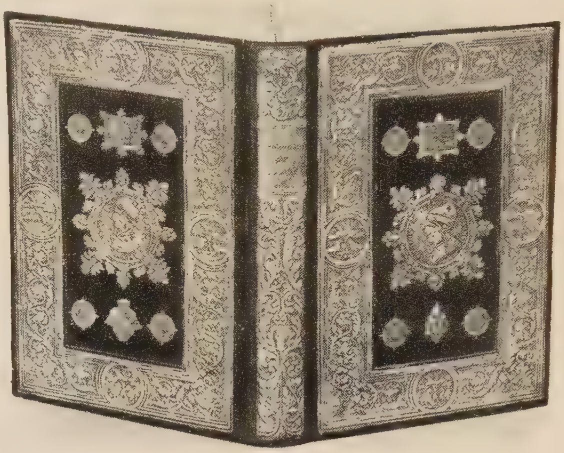

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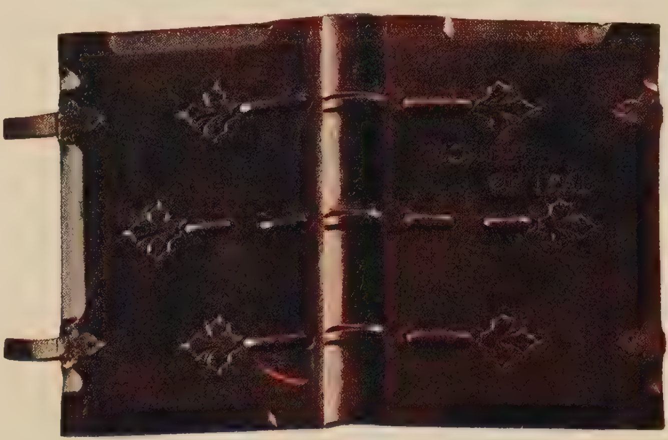

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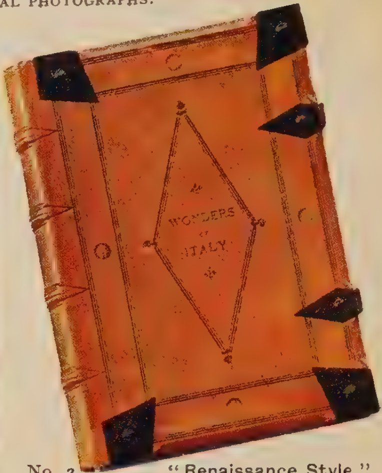

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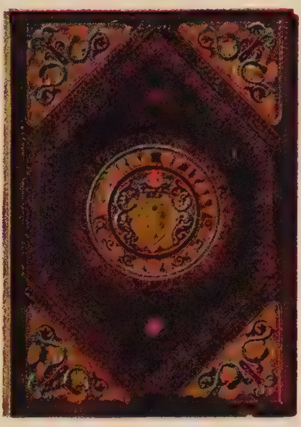

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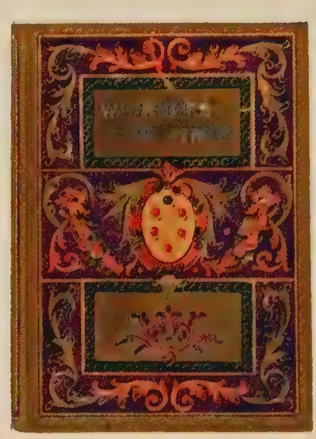

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